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NEWEST "GUEST", NOVELTIES, GALA EVENT, STIR N. Y.

Fritz Busch Makes American Début as Leader of New York Symphony—Koussevitzky Introduces New Works by Prokofieff and Respighi—Stokowski Experiments with Carrillo's Fractional Tones—Orchestras Combine Under Triple Leadership in Honor of Damrosch, with Quintet of Noted Artists Assisting

WITH a new conductor introduced, several novelties of unusual character presented by visiting orchestras, and a gala concert in which three celebrities of the bâton led the combined forces of the New York Symphony and the New York Philharmonic the eight days, Tuesday, March 7, to Tuesday, March 15, provided a lively access of interest for the waning orchestral season.

Fritz Busch, youngest of recent guests, took up for a brief period the leadership of the New York Symphony, conducting concerts on Thursday and Sunday. The Boston Symphony, under Serge Koussevitzky, brought to New York's attention Prokofieff's "Sept, ils sont Sept!" and Respighi's "Church Windows," with other relatively unfamiliar music. The Philadelphia Orchestra, led by Leopold Stokowski, gave an absorbingly interesting demonstration of Julian Carrillo's musical system

[Continued on page 4]

GANZ RESIGNS FROM ST. LOUIS SYMPHONY

Uncertain Status of Orchestra Cause of Action

ST. LOUIS, March 14.—Rudolph Ganz has resigned as conductor of the St. Louis Symphony, a public announcement states. Mr. Ganz requested, several weeks ago, to be relieved of his post. The reason given for his action was the inability on the part of the Symphony Society board at the present time to make definite plans for next season. The financial guarantees and the contemplated reorganization have not yet been completed. George R. Robinson, secretary and manager, has also resigned. The announcement of Mr. Ganz's resignation has been received with much regret. He was given a tremendous ovation, and recalls and speeches were a feature of the final concert of the regular season, given before a capacity audience on the evening of March 12.

Mr. Ganz, in a letter to George D. Markham, chairman of the board of the symphony, expressed his regret at leaving the St. Louis post. He said, however, that his work here had been "constantly menaced by clouds of monetary disaster." He plans to leave for a concert tour in Europe about April 15.

Until eight more St. Louisans have subscribed \$5,000 a year each for a

[Continued on page 2]



Photo by International Newsreel

THREE CONDUCTORS PARTICIPATE IN GALA ORCHESTRAL CONCERT
To Honor Walter Damrosch, the Forces of the New York Symphony and the Philharmonic Were United Tuesday Night. The Photograph Presents, Left to Right, Fritz Busch, Walter Damrosch and Wilhelm Furtwängler. (See Page 4)

Gatti-Casazza Revives "Mignon" at Metropolitan With Notable Cast After Nineteen Years' Absence

SEVENTH on the list of novelties and revivals of the season, Mr. Gatti-Casazza presented Ambroise Thomas' "Mignon" to a crowded house on the evening of March 10, drawing upon the best resources of his organization for the cast, and dressing the work in new scenery from the brush of Serge Soudeikine, as well as in tasteful and harmonious costumes.

"Mignon" has never been a "best seller" among operas in this country. It first saw the light of day at the Opéra-Comique in Paris on Nov. 17, 1866, during the uncritical Second Empire, when it was interpreted by a company whose names, with the exception of Galli-Marié who sang the title rôle, are now lost in obscurity. It became a favorite of Christine Nilsson, who created the leading character at the London première on July 5, 1870, and also at the first American hearing in New York on Nov. 22 of the following year at the Academy of

Music, in Italian, under the Strakosch régime. At the Academy, Mme. Nilsson had the assistance of the late Victor Capoul as *Wilhelm Meister*. The London performance was notable for the very questionable change of having the rôle of

Frédéric, originally sung by a man, interpreted by a contralto, in this case, Mme. Trebelli, for whom the composer wrote in the Gavotte, "Me Voici dans son Boudoir," utilizing a melody originally the prelude to the second act, where it still remains.

When the Metropolitan was opened in 1883, the work was the fifth to be given, with Nilsson in the name-part and Sofia Scalchi as *Frédéric*. It was sung four times that season and then laid aside until 1891, when it was given twice. The following season it had one performance, and after another interval of three years, two more in the season of 1895-1896. The next year it was heard once and then disappeared for eleven years, when it had five performances with Geraldine Farrar, Bessie Abbott, Alessandro Bonci, Pol Plançon and Josephine Jacoby in the main rôles. The Metropolitan heard it

Emil Oberhofer Engaged for Los Angeles Post

AS MUSICAL AMERICA went to press telegraphic advices were received from Los Angeles and Minneapolis that Emil Oberhofer has been engaged to complete the season of the Los Angeles Philharmonic in succession to Walter Henry Rothwell, who died Saturday. Mr. Oberhofer organized and for nineteen years conducted the Minneapolis Symphony.

[Continued on page 5]

ROTHWELL STRICKEN WHILE DRIVING CAR

Los Angeles Conductor Dies Suddenly of Apoplectic Stroke

By Hal Davidson Crain

LOS ANGELES, March 12. (By Telegraph to MUSICAL AMERICA).—Walter Henry Rothwell, conductor of the Los Angeles Philharmonic, died suddenly today in his automobile while driving to the Beach. Passers-by noticed him fall across the wheel, but he was dead before anyone could reach him. Death was due to an apoplectic stroke, and although Mr. Rothwell had not been ill, his physician had advised him to guard against overwork.

Walter Henry Rothwell was born in London, Sept. 22, 1872. From 1881 to 1888, he studied at the Vienna Conservatory, taking piano under Epstein, counterpoint under Fuchs and composition under Bruckner. On his graduation he was awarded the gold medal. He then took post-graduate courses at the Munich Conservatory under Ludwig Thuille and Max Schillings, and toured Switzerland, Austria and Germany as a concert pianist.

In 1885, Mr. Rothwell abandoned his career as a pianist to become assistant conductor to Mahler at the Hamburg Opera, and also filled the position of kapellmeister at several other important German opera houses. In 1903-1904, he was kapellmeister at the Royal Opera in Amsterdam.

Mr. Rothwell came to the United States in 1904, as principal conductor of Henry W. Savage's company which presented "Parsifal" in English throughout the country, and remained with Mr. Savage until 1908, during which time he also conducted the first American performance of Puccini's "Madama Butterfly" in Washington, D. C., on Oct. 15, 1906. He toured with the "Madama Butterfly" company for several seasons, and on Sept. 10, 1908, married Elisabeth Wolff, one of the singers who appeared in the leading rôle in that opera.

From 1908 to 1914, Mr. Rothwell was conductor of the St. Paul Symphony and when that organization was disbanded at the beginning of the war, he returned to New York where he conducted the Civic Orchestra of eighty-five men, and taught extensively for several years. In 1917, he was one of the guest-conductors of the Cincinnati Symphony and the following year of the Detroit Symphony.

Joined Philharmonic

When the Los Angeles Philharmonic was established in 1919, under the patronage of W. A. Clark, Jr., Mr. Rothwell became its conductor, which position he held exclusively until his death. The following year he conducted the open-air concerts in the Lewisohn Stadium, New York, opening the series with an impressive program with Rosa Ponselle as soloist.

Mr. Rothwell's last concert here was on Friday when he gave a magnificent performance of Brahms' First Symphony. He had already in rehearsal two important Beethoven memorial programs for March 24 and 25, which were to mark the culmination of his season's achievements.

Mr. Rothwell served the highest ideals in art, both as a conductor and a composer, in which latter field he was also well known. His work in Los Angeles was that of a pioneer and his influence has been great in molding and developing the musical taste not only of the community but the surrounding territory as well. The excellence of his orchestra was a matter for favorable comment of important guest-conductors who led it in the Hollywood Bowl Concerts and it also made possible the fine performances of the Los Angeles Opera Association, with which he was to have conducted the first local performance of "Tristan und Isolde" next autumn. Personally, he was unostentatious but sincere, and his untiring efforts brought honor to himself and distinction to the organization whose destiny he did so much to shape, in making it, in the space of eight years, one of the notable orchestral bodies of the country.

Mr. Rothwell is survived by his wife and a son and a daughter, all of whom are now in Germany.



Walter Henry Rothwell. Late Conductor of Los Angeles Philharmonic

Cincinnati to Have Summer Opera Series

CINCINNATI, March 12.—An opera season of eight weeks will be given at the Cincinnati Zoo, under the direction of Isaac Grove, in the coming summer.

Mrs. J. J. Carter Heads Los Angeles Pro-Musica

LOS ANGELES, March 12.—The Los Angeles Chapter of Pro-Musica, which was organized last fall, has chosen Mrs. J. J. Carter as its head, and has launched a drive for 500 members. Mrs. Samuel T. Clover is first vice-president and Mrs. Leiland Atherton Irish, second vice-president. A committee composed of Arthur Farwell, Arthur Alexander and Dane Rudhyar has been appointed to examine new manuscripts which composers are invited to send. A survey of music used in Los Angeles concerts is being made by Gladys Caldwell, Bruno David Ussher and Bertha Vaughn.

H. D. C.

European Artists Sail for Home

Otto Klemperer headed the list of European artists sailing last week for home. Mr. Klemperer went with Mrs. Klemperer on the *Berengaria* March 11. He will go directly to Germany, where he will take up his duties as musical director of the Berlin State Opera. Others sailing recently were Pablo Casals, Spanish cellist; Evelyn Howard-Jones and Irene Scharrer, British pianists; Elizabeth Campbell, Canadian contralto; Josephine Lucchese, soprano; and Messrs. Betti, d'Archambeau, Moldavan and Pochon of the Flonzaley Quartet, bound for engagements in London and the provinces.

Library of Congress Festival

The next Festival of Chamber Music to be held in the Library of Congress, Washington, D. C., under the provisions of the Elizabeth Sprague Coolidge Foundation will take place from April 27 to 30, 1928. The figures 1928 were inadvertently omitted from the announcement of the Festival in a previous issue of MUSICAL AMERICA.

CADMAN IS WRITING OPERA ON INDUSTRY

Steel Business of Pennsylvania Forms Basis of Libretto

LOS ANGELES, March 9.—It was learned this week that Charles Wakefield Cadman has begun another grand opera on an American subject, although owing to a pressure of contracts and other work for his publishers the opera may not be finished for a couple of years.

This new work was planned in Brooklyn in 1921 and is a story concerning the steel industry of Pennsylvania of a romantic period, a subject of which both Mr. Cadman and his librettist, Nelle Eberhart, have an intimate knowledge. A number of years ago they collaborated on a novel called "The Pennsylvanians" and this opera is founded on that early material.

Mrs. Eberhart, who wrote the book of "A Witch of Salem," produced with success last December by Chicago Civic Opera Company, is well advanced with the new libretto.

Ganz Resigns as Conductor of Symphony in St. Louis

[Continued from page 1]

three-year period, no contracts or arrangements will be made for next winter's season of the St. Louis Symphony. Mr. Markham announced.

The society's board of control has decided, Mr. Markham said, that it will not court a repetition of the financial uncertainty of the past winter, which threatened to cause abandonment of the orchestra. It does not care to enter into any contract which it cannot reasonably expect to fulfill.

Twelve \$5,000-a-year pledges would insure the orchestra \$60,000 a year. The Symphony leaders feel that the remaining \$65,000 of the estimated annual expense could be raised by smaller subscriptions. It was recently stated that only four St. Louisians have thus far pledged \$5,000 a year, the first being Charles Wiggins. Each pledge is on the condition that eleven others do likewise.

Arrangements must be made within the next few weeks, Mr. Markham said, if there is to be a Symphony season next year, for contracts must be made before the orchestra is disbanded for the season. The last of the regular concerts was given on Saturday, but the orchestra will remain intact for a series of community concerts. Mr. Markham and his associates are hopeful that within a short time the board of control will be able to announce the names of twelve persons who will subscribe \$5,000 a year. They will then begin a campaign for other three-year subscriptions to insure the remaining \$65,000 a year.

Early in January, when the orchestra was facing dissolution, Mrs. Cola Liggett Fowler came forward with a gift of \$50,000, enough to pay all the expenses for the balance of the season.

At a recent meeting of the society the resignation of George R. Robinson, secretary-manager, was submitted. Mr. Robinson gave the condition of his health as the reason for his act. The appointment of a successor will be held in abeyance with other plans for 1927-28.

Dates Announced for Federation Contests

DATES for the New York and district contests, preliminary to the national contests in connection with the biennial of the National Federation of Music Clubs (Chicago, April 18-25) have been announced by the New York committee.

The registration of women singers has been so large, due to the extra prize for an operatic voice given by the National Opera Club of America, that the committee has found it necessary to hold two preliminary auditions in that class.

These auditions will be held in the ballroom of the Waldorf-Astoria on Monday and Tuesday, March 21 and 22, at 9:30 a. m. The judges will be the same for both contests, and singers reaching the passing mark will participate in the final contest at Town Hall on Wednesday afternoon, March 23, at 2:30 p. m.

The contests for piano and violin will be held in Aeolian Hall, Saturday, March 26, at 11 a. m. The district contests (including winners from New Jersey and Pennsylvania) will be held in Aeolian Hall, on Monday, March 28, at 11 a. m. All these auditions are open to the public.

Evolution of New Forms Foreseen for America's Music

In Vision of the Future of the Tonal Art, Arthur Farwell Regards Unification of the Whole People as Distinctive Mission of New World's Reconstructive and Progressive Culture—This Country to Bring About a Fundamental Change in the Direction and Development of World's Music—Hiatus Now Exists, with Spirituality Lacking and Feeble Imitation Ruling Endeavors of Our Composers—Must Seek Deeper Currents and Build Anew on Human Aspirations—A Statement of Principles

The principles of an American creative musical culture, as evolved by Mr. Farwell and discussed in this article, will be further dealt with in a subsequent essay by the same author, to be published in these columns in the near future.—EDITORIAL NOTE.

By ARTHUR FARWELL

HE present moment of dazzling and manifold national musical activities in an external and distributive way, and the almost total eclipse of spiritual bearing and direction in the creative art of music itself, would appear to be an interesting moment, whether it can be profitable or not, in which to consider the outlook upon a hypothetical real creative culture of music in America. A sufficiently deep faith in music and its capacity for development, together with an equally deep faith in the United States of America as a nation of high and unique destiny, must necessarily result, it appears to me, in a conviction that America will eventually effect a fundamental change, and an upward-aiming one, in the whole course and direction of the evolution of the art of music. Such a conviction, springing from these causes, I confess to having entertained from earliest years of pre-analytical musical enthusiasm.

An evolutionary phenomenon of this nature would, however, necessarily have to await a more vital contact of musical evolution with American life than then existed, a profounder grappling by our nation with the idea of music. This contact and grappling has since taken place in a slight degree which admits of the beginnings of analysis, and suggests, even if faintly, the direction of prophecy. It is, at base, a question of the American spirit and world-view remoulding to their particular needs the plastic medium of music, as well as shaping musical activities and institutions to correspond. This implies nothing less than a new musical epoch, a culture, and this is a matter not of a few decades, but of centuries.

Distinct creative cultural epochs are the spiritual flowerings of particular racial or national groups which have struck their roots deeply into certain spots of the earth favorable to their life and growth. Such cycles, in their characteristic creative expression, are confined to their own nations and races, in their own locale. While they may export their product and affect the taste, artistic activities and certain imitative pseudo-creative efforts elsewhere, as the Grecian culture in Rome or the West-European in America, they do not, as authentic creative movements, cross their own proper frontiers, still less bridge oceans. New vision is predestined and unescapable in a new continent. It would be folly to suppose that a true creative musical epoch in America could be a direct continuation of European musical evolution, resting upon the principles of that phase of an evolution.

Individual Vitality

Already, before we have put forth an impossible "American Beethoven," the trite dictum of a quarter of a century of our not having developed a characteristic music is rapidly losing its veracity. Leaving the notoriously characteristic quality of our popular music wholly aside, the mass of our more vigorous musical expression in America today has its own tang, its own terse vitality, which may be felt even through widely different styles and personalities. Under all this American music a fresh spirit is at work.

Just at this time, however, at the end of the first quarter of the new century, there exists a kind of hiatus, a lacuna in our general progress toward a bold and outstanding continental achieve-

ment. Up to the World War we were animated by a naive and youthful national enthusiasm in our musical creativity, the result of the first dawning of something resembling a national musical self-consciousness. Out of that period there issued a number of works of clean-cut, definite American aim, which the intervening years have by no means cast into oblivion, although transient exotic styles may have caused them to be neg-

been sincerely seeking proficiency in the employment of the "modern idiom." The progress has in general been one of technical advancement, with virtually no sense or inner indication of spiritual direction, certainly nothing comparable in this respect with the pre-war decade. With the war-shocked mentality of the world, it has been difficult for the individual to believe ardently in anything, especially with respect to those great

the evolution of the art of music in America, in essaying in some sort the formulation of the principles which must govern this new epoch. This essay comes to birth, now that the fact of musical composition is established in America through the imperative need of seeking to discover the spiritual direction and the principles which must determine the matter and forms of our creative musical art if it is to embody truth to the spirit, aim, the message and processes, of the American nation and the new world. This, it should be needless to say, must be in accord with the most complete individual artistic liberty. The exercise of this liberty, however, will remain sterile so long as it does not align itself with the deeper spiritual currents of the new world. The currents alone can yield the sources of power which will give that liberty real force in action. With this introduction we will pass to the presentation of principles, some comments upon which will be made in a second article.

1. New Spiritual Direction

That the art of music can live and proceed toward a great new creative fulfillment and epoch in America only as it takes to itself spiritual purpose and direction, by identifying itself with the life of the whole people, with their deepest sympathies and aspirations and the most central qualities of their character; that it can realize itself only as it finds and unites itself with sentiments and emotions of nation-wide validity and of a depth equivalent to that of religion; that it shall only thus free itself and lift itself out from under the old-world decadence, the present loss or confusion of ideals, and the spiritual bankruptcy of the old traditions.

2. Inclusion of the Whole People

That music, the musical life, shall be regarded as a normal function of the whole people, in its highest use as a power for the unification and liberation of the people in the light of their greater racial ideals, and, as such, its maintenance for the whole people regarded and assured in every community as a civic responsibility; that, accordingly, music shall be open to the whole people, the events and ceremonies constituting the public musical life and the central channel of creative progress under the new order being practically available to all, and not improbably open to all without admission fee, and maintained by the community for the community.

3. Restoration of Song

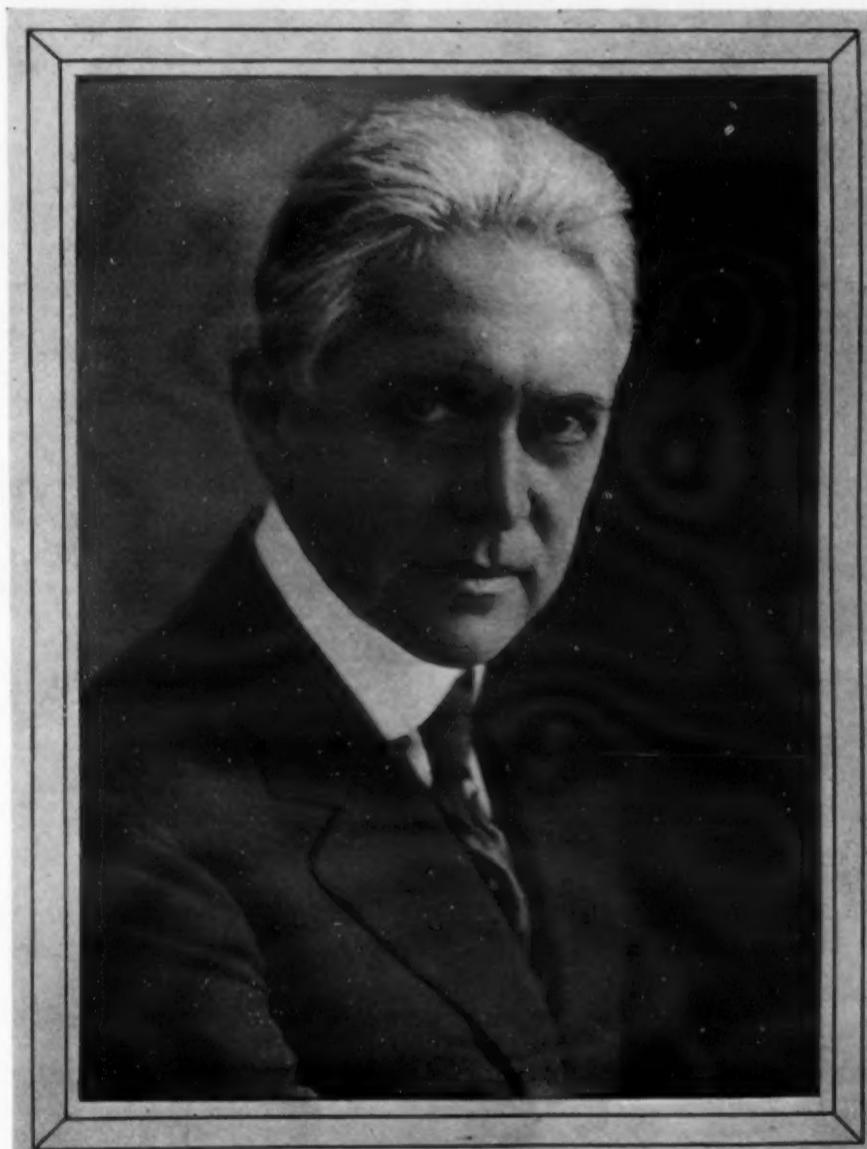
That song, the singing of the people, shall be restored as the foundation of all musical development, and essential to its further normal evolution, and shall constitute the basis of the new type of musical events as well as of all festival events of the movement.

4. Evolution by New Forms

That the creative evolution of music in the new culture shall, as always with new cultural epochs, proceed through new forms; that such forms shall be determined in the creative vision of the artist by the essential elements of the new time-spirit, involving the needs of the people, the matters and ideals now demanding expression, the restoration of song, new institutions and the new modes of musical presentation.

5. Origin in Community Music Movement

That the new movement shall be understood to take its rise from the beginnings made by the "community music" movement, as being the one spontaneous American musical movement by and for the people as a whole in response to imperative national needs, but that this movement must be lifted into its higher possibilities and true estate as the vehicle of a new evolutionary cycle through the application of American poets, compos-



ARTHUR FARWELL

lected. The question of a characteristic American musical art had been broached at various times in the last half of the nineteenth century, but it was not until the new century that those events occurred which launched a more widespread conscious national creative endeavor, and brought the matter to the status of a national issue.

In these developments it was my fortune to play a not incon siderable part, in the establishment of the *Wa-Wan Press*, at Newton Center, Mass., in December, 1901. During a period of more than ten years the progressive and experimental work given out by some twenty American composers through this medium, which as part of its program made for the first time a concerted practical application of the suggestions given out by Antonin Dvorak in 1893, made this enterprise at the time the center of a national issue and debate on this question, which reached its height in the years 1904 to 1908.

Since the war chaos has overtaken the artistic ideals of the world. Europe has been diverting itself with the mad sensationalism of futurism and post-futurism, which has stimulated a feeble imitation in the United States. The latter, incapable of so profound a cynicism as that which has prevailed in Europe, has

spiritual currents which in the end must always determine the direction of the evolution of art.

Seek National Ideals

From this war-shock and its aftermath of confusion, doubt and hesitancy, we would be nationally reprehensible if we did not at this time make a determined effort to extricate ourselves. In the roughest terms, to do this, in the sphere of music, means that we shall cast off the pretense and self-delusion that the great traditional European ideals and forms, now passing to their decline, are to be our ideals and forms, to cease dallying with ingenious imitations of the despairing post-futurists of Europe whose work can mean nothing to our people, and to seek out the ideals and aspirations of America as the only promptings and subject matter to which we can apply the art of music if we are to enter upon a significant American musical culture in the twentieth century. Such an American achievement and epoch must stand upon a new formulation of principles and bear a new relation to the American people.

At this time, therefore, a quarter of a century after the inauguration of the *Wa-Wan Press*, I offer this necessary and directly sequential contribution to

[Continued on page 13]

New Conductor and Novelties Quicken Orchestral Pace

[Continued from page 1]

embracing quarter, eighth and sixteenth tones.

Returning from a brief journey afield, the Philharmonic reappeared in Carnegie Hall on Sunday afternoon with Wilhelm Furtwängler conducting, and on the following Tuesday evening joined hands with the Symphony in a program to honor Walter Damrosch, given in the Metropolitan.

Enter Fritz Busch

New York Symphony Orchestra, Fritz Busch, guest-conductor; Carnegie Hall, March 10, afternoon, and Mecca Auditorium, March 13, afternoon. The program:

Overture, "Leonore" No. 3....Beethoven Variations and Fugue on a Theme by Mozart.....Reger Symphony No. 4, in F minor, Tchaikovsky

Avoiding the easy method of bedazzlement through superficial virtuosity, Fritz Busch, director of the Dresden

ORCHESTRAS UNITE TO HONOR DAMROSCH

Philharmonic and Symphony
Led by Bâton Trio—
Vocalists Assist

With some 200 musicians of New York's two major orchestras, the Philharmonic and the Symphony, united under three conductors on the stage of the Metropolitan Opera House, musical tribute was paid to Walter Damrosch before a huge audience on Tuesday night. The bâton was swayed successively by Fritz Busch, guest leader of the New York Symphony; by Mr. Damrosch himself—the debonair and feted veteran of a gala evening, and by Wilhelm Furtwängler, conductor of the New York Philharmonic. Proceeds of the concert, given at slightly advanced prices, went to the National Music League.

A noted fivesome of vocalists participated in the "Meistersinger" Quintet, including Ernestine Schumann Heink, who last sang the rôle of *Magdalena* at the Metropolitan twenty-five years ago under Mr. Damrosch's bâton. The other members were Florence Easton, one of the Metropolitan's most winsome *Evas*; Clarence Whitehill, noted *Sachs*; Walther Kirchhoff and George Meader, all of the same operatic institution.

The program was as follows:

Overture to "Oberon".....Weber
Last Movement from Symphony No. 1,
in C minor.....Brahms
Conducted by Fritz Busch
Prelude to "Lohengrin".....Conducted by Fritz Busch
Quintet from Act III, "Meistersinger".....Wagner
Prelude to "Meistersinger".....Conducted by Walter Damrosch
Dance of the Sylphs".....Berlioz
"Rakoczy" March.....Wagner
"Tannhäuser" Overture.....Conducted by Wilhelm Furtwängler
"Emperor" Waltz.....Johann Strauss
Conducted by Walter Damrosch

Ovations were the order of the evening. Two floral presentations, including a large wreath, were carried in for Mr. Damrosch after his first number. At the conclusion of his group of works, Ossip Gabrilowitsch appeared and made a presentation speech. In this he paid tribute to the women's auxiliaries of both orchestras, which had arranged the concert. In the name of these organizations he presented a laurel wreath to Mr. Damrosch. A second gift was a silver smoking set, the gift of a group of the veteran musician's colleagues of the bâton in many cities. The donors, each of whom Mr. Gabrilowitsch wittily nominated for the place of "greatest conductor of them all," included the following: Artur Bodanzky, Fritz Busch, Chalmers Clifton, Eric De Lamarter, Wilhelm Furtwängler, Ossip Gabrilowitsch, Rudolph Ganz, Wallace Goodrich, Henry Hadley, Richard Hageman, Alfred Hertz, Sandor Harmati, Willem van Hoogstraten, Victor Kolar, Otto Klemperer, Karl Krueger, Serge Koussevitzky, Willem Mengelberg, Fritz Reiner, Artur Rodzinski, Walter Henry Rothwell, Vladimir Shavitch, Ernest Schelling, David Smith, Nikolai Sokoloff, Frederick Stock, Leopold Stokowski, Gustave Strube, Henri Verbruggen, Arnold Volpe and Bruno Walter. Mr. Damrosch made a brief reply, expressing his delight.

State Opera, made his American débüt as guest-conductor of the New York Symphony Orchestra in a program that obscured his talents and left one in a state of dubiety over the extent and depth of his interpretative insight. It served to demonstrate his dramatic temperament, his fundamentally sound musicianship, his authoritative control of the orchestral instrument, his sensitive feeling for rhythmic patterns and his finesse in phrasing, but it failed to put one in sympathetic rapport with him.

Obviously as it is that Mr. Busch has not attained in thirty-six years the responsible position he holds in Dresden without cogent reasons therefor, the effect of his first appearances here was curiously unsatisfactory. One is conscious that there are further disclosures to be made of his poetic and imaginative qualities, and one awaits these revelations with impatience. The clue to one's present indecision may lie in the fact that he seems to be, paradoxically enough, a practical enthusiast.

Sturdy and stalwart, Mr. Busch in repose appears a phlegmatic and unemotional type—an impression that is quickly dissipated by his actions on the podium. His gestures are imperious and admonitory, and his manner of conducting is tensely nervous, with more than a suggestion of spasmodic galvanism. The fire of his energy does not burn steadily, but leaps in spurts of flame. The absence of a continual glow of emotional warmth makes his readings seem rhapsodic and intermittently hectic.

In his treatment of dynamics he tends to extreme contrasts; his pianissimi are tenuous as wraiths, and his fortissimi are blindingly crimson. The first theme of the *Pizzicato Ostinato* movement of the Tchaikovsky symphony, for example, was announced so faintly as to be inaudible save as a susurrus of the strings. On the other hand, he evoked from the brass choir strident clamors that played havoc with the tonal balance.

In structural proportions and dramatic spirit, Mr. Busch's reading of the "Leonore" overture was most commendable.

But in the other works on the program, he paid more attention to details than to synthesis; subsidiary themes were emphasized unduly, as though every thread in the fabric were of equal importance to the design. This procedure had its advantages in the Reger variations, but muddied many a passage in Tchaikovsky.

Mr. Busch has authority and fire, vivacity and earnestness, and these qualities animate his readings. As for imaginative poesy and spiritual subtlety, one remains uncertain until such time as he draws more freely upon his resources.

R. C. B. B.

Their Number Is Seven

The Boston Symphony, Serge Koussevitzky, conductor; assisted by the Cecilia Society, Malcolm Lang, conductor, and by Charles Stratton, tenor. Carnegie Hall, March 10, evening. The program:

Overture to "Oberon".....Weber
"Tableaux d'une Exposition".....Moussorgsky
(Arranged for orchestra by Ravel)
"Sept, ils sont sept!".....Prokofieff
(First time in New York)
"Sarabande".....Roger Ducasse
"Sept, ils sont sept!".....Prokofieff
(Repeated)
Polovtsian Dances from "Prince Igor.".....Borodin

Many cuneiform inscriptions were found and successfully deciphered following Mesopotamian excavations, it seems, and not least interesting among them was a document ornamenting the wall of a temple built by the Akkadians, an ancient people whose history precedes that of the Babylonians. It represented formulas of incantation against seven horrible demons who, the Akkadians were sure, personally supervised the manufacture of all human woes. The mystical force of this ritual inspired Constantin Balmont to write no less than three poems, the last of which served Prokofieff for his Op. 30. "Sept, ils sont sept!" for tenor, chorus, and orchestra, had its première under Mr. Koussevitzky in Paris in 1924, and last April, under the same intrepid guidance,



ERNESTINE SCHUMANN HEINK celebrated her twenty-fifth anniversary appearance as *Magdalena* in "Die Meistersinger" when she sang in the quintet under Walter Damrosch at the joint concert of the New York and Philharmonic Orchestras in the Metropolitan Opera House on March 15. This photograph shows her as she looked in the rôle a quarter of a century ago.

Boston heard it performed for the first time in America. On Thursday it had

[Continued on page 8]

Fractions of Tones Sponsored by Stokowski

The Philadelphia Orchestra, Leopold Stokowski, conductor; assisted by the 13th Sound Ensemble, Julian Carrillo, director. Carnegie Hall, March 8, evening. The program:

Passacaglia.....Webern
Concertino.....Carrillo
(For violin, cello, horn, arpa citera, octavina, guitar and orchestra, based on quarter, eighth and sixteenth tones). Violin, Nicoline Zedeler; Cello, Lucien Kirsch; guitar, Genaro Nava; arpa citera, Beatrice Weller; French horn, Lucino Nava; octavina, Emil Mix.)
Nocturnes, "Nuages," "Fêtes".....Debussy
Overture and Bacchanale, from "Tannhäuser".....Wagner

From yesterday's modernism, Mr. Stokowski led his orchestra and audience a long, long way into the music of tomorrow, then went back again to yesterday or a day or two before. Debussy and Wagner were the staid old classicists of this program. Webern, as represented by his now unrepresentative Op. 1, composed so long ago as 1908, was the slightly outmoded radical who served as a point of departure for an adventure in lands beyond the experimental chartings of the Schönbergians.

For the first time in New York's experience, a symphony orchestra set sail upon the still fabulous seas of "the 13th Sound," where tones and half tones are only the impedimenta of an ignorant past, and where the caravels of music are ballasted with quarters, eighths and sixteenths of tones, sixteenths being the basic interval.

Confessing himself a convert to the revolutionary ideas of Julian Carrillo, the Mexican innovator, the Philadelphia conductor not only played his astounding music, but espoused and explained it in a printed message enclosed in the program, and by word of mouth from the platform.

As was done when Mr. Carrillo's theories were demonstrated at a modernist concert in the Town Hall a year ago, individual instruments of his especially adapted inner ensemble were called upon to acquaint the audience with the fractional intervals, prior to the performance of the composition in which they



Julian Carrillo

were used. Thus isolated, quarter tones were as distinct as half tones, eighths were readily recognizable, and sixteenths, especially in a harp double glissando, were undeniably—though somewhat elusively—present. To use the words of Carrillo, they were heard "as a sort of delicate and mysterious rumor."

The achievement of the horn player in playing a sixteenth-tone scale, the steps of which might almost be regarded as inferred, rather than defined, but which brought him undeniably to his destination at the end of an octave of ninety-six (instead of twelve) sounds, had about it more than a suggestion of the incredible. Intervals of three quarters, an augmentation rather than a diminution, were an engaging detail.

Carrillo's Concertino, played after these demonstrations, was not notable music as to its content, though put together with the skill of one well-versed in the routine of the art, aside from its employment of minute subdivisions. These latter were confined almost entirely to the special group of instruments, playing in concerto grosso style. With two or three striking exceptions, the supporting orchestral parts were written and played in the normal way. In one of these exceptions, the clarinet played quarter-tones and the first violin

a three-quarter-tone interval. The instruments of the inner group—particularly those of plucked strings—were not of a resonating power to enable all the fractional effects to be heard clearly, but there were a number of these sufficiently obvious to make it plain that Carrillo's theory had been transmuted to reality. Whether these effects possessed beauty, or were merely "interesting," remains something for the individual ear. A few scowling individuals departed as soon as the Concertino was finished, perhaps for reasons that had no connection with "the 13th Sound." Hearty applause attested the cordiality of the audience, otherwise, and Mr. Carrillo beamed his acknowledgment when summoned forth to face the assembly.

* * *

Though sufficiently biting in some of its harmonizations to identify it with the younger school, the early Webern work scarcely suggested that composer's more recent lucubrations. It compared with such fragmentary vagaries as those introduced to New York only a few weeks ago by way of illustrating his latest style, as Schönberg's "Verklärte Nacht" compares to that ultraist's most recent chamber music. The Passacaglia had form and substance, and in the course of its considerable length employed rather liberally the technical devices of past masters. In its entirety, it possessed a strength and a character which evoked some measure of regret that this Schönberg pupil, like his master, had seen fit to abandon the ways of his youth.

Though still unable to use his right arm, Stokowski conducted this novelty and the familiar Debussy and Wagner works with his accustomed virtuosity. The "Tannhäuser" Bacchanale was, in fact, the most dizzyingly sensuous and sumptuous this reviewer has heard. The Nocturnes, however, suffered to an extent by reason of their vigor and full-bloodedness. Other performances of memory have achieved a more magical effect with less opulence of tone.

O. T.

"Mignon" Emerges From Long Period of Retirement



SINGERS WHO ASSUMED PRINCIPAL ROLES IN "MIGNON" REVIVAL AT METROPOLITAN

Left, Marion Talley as "Philine" and Ellen Dalossy as "Frédéric" in First Scene of Act II; Center, Beniamino Gigli as "Wilhelm Meister" in Second Scene of Act II; Right, Lucrezia Bori as "Mignon" and Clarence Whitehill as "Lothario" in Act I

[Continued from page 1]

no more from March 28, 1908, until the present revival.

Other New York hearings included performances by the Henry W. Savage company during its brief season in the Metropolitan in the early fall of 1900, three performances by Oscar Hammerstein at the Manhattan Opera House during its first season, 1906-1907, with Bressler-Gianoli as *Mignon*, and a single performance by the Society of American Singers at the Park Theater on Sept. 23, 1918, with Maggie Teyte, Ruth Miller, John Hand and Henri Scott. It was used as a répertoire opera extensively on the road by the Messrs. Aborn, and it was in the rôle of *Philine* that Mabel Garrison made her first appearance in opera under their aegis in Boston in 1912.

As a type of opera, "Mignon" is in that misty mid-region between serious opera and opéra-comique. In its lighter moments it does not differ very widely from "Chimes of Normandy" and it never quite reaches the heights which one finds in pages of "Fra Diavolo." To opera-goers to whom Wagner's works are familiar affairs, and who have tasted the strong dramatic meats set forth in the librettos of the Puccini operas and those of the verismo Italian writers, "Mignon's" characters are agreeable puppets and no more. It would be a talented singing-actor indeed who could make credible the *Wilhelm Meister* whom Messrs. Barbier and Carré extracted from Goethe's romance, and *Lothario's* aphasia seems singularly lacking in interest. With the feminine rôles, the French librettists fared better, and almost any soprano with imagination can make *Mignon* a touching figure, and any coloratura with soubrette tendencies can present a *Philine* that has charm and dramatic significance.

In this latter day, a good deal of the music seems to be much ado about nothing, and with the exception of the lovely "Connais-tu le Pays" it fails to scale any altitudinous heights either of charm or of inspiration. A significant fact is that the most interesting moments in the work are in the detached solos which sound quite as well in the concert room, where

Mignon's Romanza and *Philine's* Polacca are both familiar.

An Excellent Cast

The cast for Mr. Gatti-Casazza's revival, though it included singers of five nationalities, did not number a single citizen of France among its personages, and only the conductor, Louis Hasselmans, was a Frenchman. The distribution was as follows:

| | |
|----------------------|--------------------|
| Mignon..... | Lucrezia Bori |
| Philine..... | Marion Talley |
| Wilhelm Meister..... | Beniamino Gigli |
| Lothario..... | Clarence Whitehill |
| Laerte..... | Angelo Bada |
| Jarno..... | Paolo Ananian |
| Frederic..... | Ellen Dalossy |
| Antonio..... | Louis D'Angelo |

Miss Bori, as in everything that she sings, displayed charm and also the pathetic winsome quality which the rôle calls for. Her best singing was done, as might have been expected, in "Connais-tu" and also in the little prayer in the final scene which brings back to *Mignon* the recollection of her identity and incidentally re-establishes the sanity of *Lothario*, and his own personality as the father of *Mignon*. In both of these moments, Miss Bori sang her very best. She was less successful with the Styrienne, but her performance as a whole was an interesting one and contributed much to the success of the evening. The rôle of *Wilhelm Meister* proved well suited to Mr. Gigli's voice, and for quality and richness of tone he has seldom done anything better. He was the recipient of much applause throughout the evening and created something of a furore with "Elle ne croyait pas." It seemed a pity, however, with such exquisite beauty of tone as Mr. Gigli had at his command that he should not have given a thought to the values of legato singing. The audience, however, found apparently no fault with anything he did.

Miss Talley's "Philine"

Miss Talley, as *Philine*, did some of the best work that she has honored us with. There were times in the ensembles, notably the big concerted number in the first act, when a more opulent tone would have been more effective, but throughout, the mechanics of her part, such as smooth legato and clean *fiorituri* were

well done. It cannot be said that Miss Talley's *Philine* is a model of soubrette vivacity, but it had enough of cheerful qualities to score a decided success for her, especially after the Polacca.

As *Lothario*, Mr. Whitehill sang, for the most part, very beautifully and his was perhaps the best French of the evening. Not only was its accent authentic, but he was clearly comprehensible. The composer has not been especially generous with the character of *Lothario*, and the Berceuse in the final scene, which drops to insignificance after its first two or three phrases, is hardly an opportunity. So also, the acting side of the part defies any dramatic presentation. Mr. Whitehill, however, gave the part a certain measure of credibility by the way he did it.

Miss Dalossy's intentions as *Frédéric* were obviously artistic and excellent, but she over-acted. A little more of restraint would have made her characterization more incisive. This talented singer never has seemed to make the most of what is obviously a voice of fine quality and some volume, and this was noticeable in the Gavotte. Angelo Bada, who does well everything that he does, was an irreproachable *Laerte*. He keyed the part exactly right and sang his best. Paolo Ananian as *Jarno* did his small scenes with artistry, and Louis D'Angelo his single one adequately.

Settings and Direction

With the settings, Mr. Soudeikine seemed somewhat out of his element. The hand that designed the futuristic "Magic Flute" of this season was less apt with the German inn of the first act and the several interiors. The trees, however, both in Act I and the second scene of Act II, had a distinctly original and charming touch, reminding one of old engravings. The accoutrements of the various scenes were lavish and in good taste. Mr. von Wyndham's master-hand was visible throughout in the stage direction, which was never stereotyped and yet never obviously otherwise. The little bit of comedy so admirably acted by Maria Savage at the very end of the first act was delightful, and throughout the movements and grouping, both of principals and chorus, showed the per-

fect art which is so fine that it is invisible save to those who are on the lookout for it.

Mr. Hasselmans conducted calmly. The score did not give him many, if any, opportunities for display of virtuosity, but he seemed always to have his forces in hand.

As has been said, the audience was a capacity one. Whether "Mignon," which has never taken a firm hold upon the affections of opera-goers on this side of the Atlantic, will become a favorite, remains to be seen. If it does not do so, it will not be on account of the care and attention that has been bestowed upon this particular production.

JOHN ALAN HAUGHTON.

A Subscription "Rheingold"

The third and last performance this season of "Rheingold" was given for the delectation of the Monday Night audi-

[Continued on page 14]

"Giara" Première Billed at Metropolitan

THE American première in a stage version of Alfredo Casella's "La Giara," a "choreographic comedy" after a story by Pirandello, will be given in the Metropolitan Opera House on Saturday afternoon, March 19, preceded by "Madama Butterfly." The work will mark the return to the opera house of Rosina Galli, première danseuse, who has staged the work and will dance the leading feminine rôle. Tullio Serafin has prepared and will conduct the work. The cast includes August Berger as *Don Lollo Zirafa*, a wealthy Sicilian farmer; Miss Galli, as *Nela*, his daughter; Giuseppe Bonfiglio as *Paolino*, her lover, and Michael Angelo as *Zi Dima Licasi*, hunchback repairer of pottery. The scenery has been painted by Joseph Novak, and the costumes are by Lanzilotti.

MEPHISTO'S MUSINGS

How a Little Punning Proves the Whole World Kin, Including Conductors—The Music of the Future and the Headaches of the Present—Small Change for the Ear as Coined by Carrillo and Passed by Stokowski—Some Meditations on Gestures and Unseen Drops—Pitch as Established by the Professor's Needle—Settling a Moot Question in Singing

Dear MUSICAL AMERICA:

ORCHESTRAL conductors, like ordinary mortals, must have their little joke now and then, and if it be at the expense of a brother conductor, who shall impute it to them for malice?

Those of my readers who are also readers of Lawrence Gilman's admirable and scholarly criticisms in the *Herald Tribune*, noticed, perhaps, that after the début of Fritz Busch last week, as conductor of the New York Symphony, Mr. Gilman said he would reserve decision upon Mr. Busch's merits or demerits until he had heard him in another program.

During the intervals of "Siegfried" at the Metropolitan on Friday, I came upon the conductor of one of the best orchestras in the Middle West, dallying with a chocolate sundae (You see, they do have human characteristics like us plain mortals, or perhaps I should say like us Sons of Belial, as ice-cream sundaes are a treat in my own torrid kingdom).

It appears that the said conductor had traveled to New York from his own orchestral podium just to hear Mr. Busch, and he had also read what Mr. Gilman said of him, or rather, what he did not say. When I sat down with him for a chat, he had just seen Mr. Gilman, and in discussing the criticism, had said, "But, my dear Lawrence, why beat about the Busch?"

He was as pleased with his *mot* as he might have been with a particularly fine performance of Brahms' Second. (which, incidentally, he plays as well as I have ever heard it done). And I—well, may I be considered not to have overstepped the limits of polite language if, being myself, I say I laughed like the Devil?

* * *

WHAT a whirligig music is in! No sooner has something like a clear understanding been acquired by patrons of orchestral concerts as to what atonality is, and wherein it differs from polytonality, when along comes the theory of the 13th Sound and makes superstitions of them both.

Meanwhile, the jazzsmiths, unwilling to accept Ernest Newman's verdict that they are dead and buried, are renewing their assertions that theirs is the only real music of the future and that such things as new scales and new fractions of tones are barren pedantry.

Going the jazzists one better, the mechanists are out to prove that assorted sounds produced by objects of indeterminate pitch and no musical quality—ranging from oyster shells to airplane propellers—represent the ultimate of the art and that music is best when

it not only is innocent of tonality but of tone.

Is it any wonder, with such contrary bafflements to harry the poor music lover, that the Metropolitan finds it possible to give a preposterous number of performances of "Lucia"? With Italian modernists like Casella espousing a "back-to-Rossini" movement, may we not yet find ourselves in a new cross-current wherein the Mad Scene and the Sextet will be the models for a new era?

Only the other day, at the final rehearsal of "Mignon" at the Metropolitan, an American composer spoke to me enthusiastically about the manner in which Donizetti used the brass in chords supporting the voice in "Lucia." I wondered what ever made him think of that—was it "Hyperprism" or "Pirot Lunaire" or "Pacific 231" or "The Rhapsody in Blue," or a bad attack of quarter tones? It made me feel that my own particular weakness for "La Gazza Ladra" (which I have never heard, nor have I ever looked at the score) would yet be vindicated.

* * *

BUT I must confess myself at sea with regard to the quarter tones, eighths and sixteenths so successfully demonstrated by Julian Carrillo. I notice that the erudite W. J. Henderson pointed out that the Hindus have long used twenty-two sounds to the octave and that the Persians have a scale so elaborate that he shies at even attempting to describe it. Of course, others besides Carrillo have delved into this fascinating question of minute intervals. Henry Eichheim, I am told, employs gongs a sixteenth apart in a work about to be given by the League of Composers. Busoni, as you doubtless recall, wrote a treatise in which he contended for some such sub-divisions as Carrillo has definitely achieved; and there has also been much ado about the quarter-tone experiments of Alois Haba and other adventurers abroad.

Carrillo has reached a definite goal, in actually sounding his sub-divisions. So far as his own system is concerned, he has abolished major and minor, along with tonality. He has built an entirely new basis for music, with intervals of sixteenths, ninety-six to the octave, eliminating all such things as sharps, flats and naturals, key signatures, clefs and staffs. The half-step being no longer the basic interval, its position in the scale no longer fixes any arbitrary mode.

All that, I can readily comprehend, along with the proposed new notation whereby numbers, not noteheads, specify pitches. I can grasp, vaguely and a little dizzily, the endless new possibilities both for melody and harmony.

But what I cannot tell, after only twice listening to music employing these fractional intervals—once when Carrillo demonstrated his ideas in the Town Hall a year ago; and again at last week's concert by the Philadelphia Orchestra—is whether audiences are going to derive any very positive pleasure from these sounds.

I note that among the critics, Olin Downes thought "the small intervals were often agreeably employed"; that Mr. Henderson's ear found something of tangible beauty in certain details, and that Lawrence Gilman heard enough to satisfy him "that there is potentially wonderful music imprisoned in this infinitely subtle and iridescent web of tones," merely awaiting a genius or two to disentangle it. Samuel Chotzinoff, however, thought that the new intervals would chiefly benefit musicians whose intonation is not always impeccable.

I had no appreciable difficulty hearing these diminished steps, though sometimes with the sixteenths, my ear—the faultiness of which I am willing to concede—reported two notes on the same level and then two an eighth removed, instead of four a sixteenth apart. I had a feeling that the intervals of three-quarters were of the most distinct promise, melodically.

I found myself pondering the effect on harmony, however, more than that on thematic material. As a single detail, no doubt a bit old-fashioned, it struck me that sustained chords in which perhaps the two center notes were shaded apart a fractional tone, and then back, would have been of rare value to Debussy and his impressionist followers. That led me on to some conjectures as to passing notes, and soon I was befuddled enough to find a certain sense of relief in recalling to mind the composer who admitted admiring the use of the brass in the scoring of "Lucia."

Anyhow, Carrillo has greatly im-

proved the glissando. His sixteenth tones glide up or down with a grace the chromatic scale could never have under the thumb of the most dexterous pianist. To be sure, something of the same effect, if far more strident, is achieved by the ordinary fire siren—and Varèse has already employed that. But if anyone gets me so badly cornered that I will have to express a flat opinion, one way or the other, as to whether I did, or did not like Carrillo's music, I can answer without any hedging or equivocation that *I did enjoy that glissando!*

* * *

AFTER reading Paul Whiteman's reply to Ernest Newman's latest excoriation of jazz, in the *New York Times Magazine*, I concluded that the two men were not so far apart in their ideas, after all. Whiteman conceded that not a few of Newman's observations were correct, especially the assertion that jazz is suffering from melodic anemia and that its thematic ideas are not worth much, as music.

But—and here Whiteman rather turns the tables on the veteran English critic—the same thing is true of the composers of "serious" music, today; something to which I think Newman will readily agree.

Whiteman is free to admit that there are hundreds of jazz experimenters today whose fleeting fame will die with them. Newman would not quarrel with that. But Whiteman views them in the same light as the small fry who helped to pave the way for Haydn and Mozart; he admits the crudity, the vulgarity, the cheapness of much of their music, but he believes it is at the bottom of a ladder leading to some really influential development.

Like Gershwin, Whiteman is not prepared to say that it will still be jazz when it has been developed—and there he plays into the hands of Newman, who contends that this so-called "development" of jazz is merely an "abandonment" of jazz; in other words, that when it shakes off its cheapness, vulgarity and crudity and becomes real music the jazz element is gone.

But the salient fact, as Whiteman sees it, is that it is here and he thinks it inconceivable that composers will not be strongly influenced by it.

Whiteman's defense of the jazzsmith's "clowning the classics," on the ground that "if the classic is a great one, clowning will not kill it," and that Fritz Kreisler was enthusiastic over a jazz treatment of his "Caprice Viennois," seemed to me rather perfunctory and certainly unconvincing. What he says about jazz revolutionizing wind instrument technic is a detail rather outside the argument, though perhaps it has some validity as an answer to Newman's description of jazz orchestration as a bundle of tricks.

But I must confess an inner chuckle when, in reading Whiteman's perhaps not too relevant observation that "every man in our orchestra plays from seven to ten instruments," I came upon the interesting detail that a certain virtuoso member who blows saxophones, clarinets, oboes, flutes and the English horn, is "almost stone deaf." Is this a cause, or an effect?

* * *

OPERA, I have discovered, is useful for lots of things. It is useful for building big new theaters, for the payment of large salaries, for the employment of supers, for social engagements, personal arguments among artists and occasional disagreement among critics. But quite the quaintest use for opera that has come to my attention is one developed by a certain playwright who has several Broadway successes to his credit, and who is known among personal friends to be something of a humorist in private life.

I am informed on the best authority that this writer goes regularly to the opera every Saturday night, "for the fun of it." The impressions he receives when thus worshipping at the shrine of art must be keen, for he remains thoroughly operatized for some days afterward—that is, he converses on the most ordinary, mundane topics in terms of the aria and recitative, and accompanies impassioned declamations addressed to members of his household with magnificent and appropriate gestures.

* * *

THE operatic gesture, by the way, may slip a little on occasion and so become a trifle misplaced. Like the operatic facial expression, the gesture is susceptible to an effect that its user does not intend to produce. A few nights ago,

for example, just as Miss Marion Talley touched one of the extremely high notes with which the Mad Scene in "Lucia di Lammermoor" is embellished, the singer cast as *Bide-the-Bent* achieved a look of woe that, if seen on the face of a critic in the stalls, would have boded ill for any performer in the next day's review. Without doubt, the gentleman in question had suddenly remembered that, as a family friend, *Bide-the-Bent* was morally under obligation to show at least a polite concern in *Lucy's* mental wanderings, but the moment chosen to register this sympathy was hardly tactful.

* * *

I HAVE already expressed a hope that elbows and knees will have plenty of parking space in the new Metropolitan Opera House. And now another hope has arisen to stand shoulder to shoulder beside its fellow. It is that, in event of the present drops behind the swinging doors being duplicated, the aforementioned doors will bear a placard: "Mind the step." Many habitués of the Metropolitan have become so accustomed to this little architectural peculiarity that they can sail into a performance, even "when the lights are low" without mishap; but it is not long since that I saw an apparent stranger sprawl almost at full length down the incline. I don't plead for an abolition of the unexpected steps; I only ask that persons approaching them be duly warned of their existence by the means herewith suggested.

* * *

A STORY has reached me from Oak-land about a twelve-year-old school student who had heard much of the magical name, Fritz Kreisler. When this master was advertised to give a recital, across the Bay in San Francisco, the lad succeeded in persuading his parents that he should attend. So he called up the information department of one of the daily papers to ask when Kreisler would play. The man at the other end of the line was somewhat nonplussed, asking several times for the name of the player. Finally the lad spelled it out for him, and he was told to wait while it was looked up. After a long time, the voice on the phone said in some exasperation "Say, what team does he play on anyhow?"

* * *

LAST week I had something to tell you about "absolute pitch" and the lack of it among critics. From Ohio I have heard something more remarkable. It has to do with a High School teacher who is credited with having stuck needles into babies to study the pitch of the human voice. This particular professor is also credited with having made music as interesting as football and basketball for high school students.

"It's imagination that does the trick," according to his formula. He makes his music classes "stand and deliver." He begins by assigning to members of his class parts in Shakespeare, or he takes Gray's "Elegy" and forces the class to visualize it.

"What do you see?" he will ask each student. One will answer that he or she sees a church, another a cemetery, another a swallow twittering from the straw built shed. They construct a picture.

In the same way he makes them feel and see the song they are about to sing. "Every singer," he said, "is essentially an actor. The 'color' of his voice must be the 'color' of the character he is portraying."

Apparently he has no fear of being converted into a human pin-cushion by way of retribution, by irate mothers, but I think it prudent not to use the teacher's name. He is connected, however, with a high school in Cleveland, and was music supervisor in the public schools of another Ohio city a dozen years ago when a daughter was born on Christmas day. He was in Lima, Ohio, and arrived home a day after the babe was born, but he bent over the infant's bed in a hospital and pulled a pitch pipe from his pocket to amuse her and was surprised to find the babe cried in the pitch he sounded. He got permission of the hospital authorities to begin a series of researches and for an hour a day during the following year he studied baby cries in the institution.

He used needles to make the babes cry, if they did not furnish him with cries.

"But," he explained, "I always used a sterilized needle. I came to the con-

[Continued on opposite page]



[Continued from page 6]

clusion that pitch is inherent in the human voice. A baby cries in one pitch when hungry, another when in pain, and still another out of pure cussedness. How many babies have been unjustly spanked because their mothers could not distinguish between the pain pitch and the cussed pitch I could not estimate."

He followed out similar researches among insane people in the psychopathic ward at the Cleveland City Hospital.

"Apparently all sense of pitch," he said, "departs with the reason. The pitch of the voice and then the 'color' of it are dependent upon intelligence."

ALTHOUGH my informant omitted this detail, I have no doubt the Ohio professor solved the moot question as to which of the several "open" vowels is the natural one for placing the voice. His pitch experiments elicited mighty few "ah's," "oh's" and "aw's," but definitely decided the issue in favor of "ow," wagers your

Rephrased

ROCHESTER PLAYERS PRESENT NEW MUSIC

Conclusion of Series Has Goossens Work as Novel Number

By Mary Ertz Will

ROCHESTER, N. Y., March 12.—The Rochester Philharmonic Orchestra, Eugene Goossens, conductor, closed its fourth season on March 12 in the Eastman Theater with a very interesting program. A large and cordial audience was present.

The soloist was Cecile Staub Genhart, pianist, wife of Herman Genhart, chorus master of the Rochester Opera Company. This was her first appearance in Rochester. She played César Franck's Symphonic Variations for piano and orchestra and Strauss' "Burlesque" for piano and orchestra with ease, warmth of tone and brilliancy.

On the program were Rimsky-Korsakoff's Overture "Russian Easter," given as a brilliant performance; Tchaikovsky's Symphony No. 2; two short numbers of Mr. Goossens' writing, "By the Tarn," charmingly atmospheric, and "Rhythmic Dance." The latter was given a first performance anywhere, and delighted the audience so much that it was repeated. The closing number was the "Procession of the Grail" from "Parsifal," with all its magnificent color and power well brought out.

Both Mr. Goossens and Mrs. Genhart were showered with flowers.

The interest which music lovers of Rochester show in their orchestra is evidenced by the fact that the average attendance at the Thursday matinée performances ran slightly in excess of 2500. The concert that concluded the series last week was heard by an audience of 3100, the largest of the series. This is considered all the more remarkable because there is always an evening concert on the same day with famous artists, and this patronage in a city of 325,000 inhabitants has been very gratifying.

Mr. Goossens leaves next week on a lecture tour that will take him to Portland, Ore.; Los Angeles, Santa Barbara and San Francisco. He will return east to conduct performances of the Rochester Opera Company in the Guild Theater in New York the week of April 4, sailing for England on the *Mauretania* on April 13. During the summer he will conduct a season of the Diaghileff Ballet in London and several orchestral performances for the British Broadcasting Company. He will return in August to conduct the Los Angeles Philharmonic in the Hollywood Bowl, and will open the Rochester Philharmonic season in October.

London String Quartet Pays Homage to Beethoven in Series of Programs



The Players of the London String Quartet. From Left to Right: James Levey, First Violin; H. Waldo Warner, Viola; C. Warwick Evans, Cello; Thomas Petre, Second Violin

By RAY C. B. BROWN

THANKS to James Levey, Thomas Petre, H. Waldo Warner and C. Warwick Evans, the centenary observance of Beethoven's death did not pass in New York without a hearing of the master's string quartets. From March 7 to March 12 inclusive, the English musicians played these works in chronological order to the manifest delight of six audiences in Aeolian Hall. Miniature scores in hand, the faithful were present evening after evening and at the concluding matinee, rewarding the interpreters with rapt attention and applause that was approbative to the point of enthusiasm.

When the London String Quartet made its first appearance in New York more than six years ago following its American début at the Berkshire Chamber Music Festival, it performed an identical service for music lovers. On that occasion, however, the organization spaced the series of concerts over nine days—from Oct. 1 to Oct. 9, 1920—and thereby lessened the tension of consecutive labor. But such has been the growth of the group in skilled artistry, that the concentration of the current series entailed no perceptible strain; and this despite the fact that Mr. Evans had not fully recovered from rheumatic distress.

While it was inevitable that there should have been some inequalities of playing in a chain of six concerts, the quartet maintained a remarkably high standard of execution. There were moments when the spirit flagged and inspiration drooped, when one movement of a quartet seemed less unified and sustained than the others; there were some passing flaws of intonation to prove that the players were not superhuman. But the technical excellence, the beauty of tone quality, the co-ordination of voices and the sympathetic rapport in interpretation were matters for continual admiration. The London String Quartet is one of the finest organizations existent today, and to hear them in an exposition of Beethoven's advance from apprentice to incomparable master of quartet writing was a privilege as well as a pleasure.

One's gratitude goes not only to the musicians, but also to Mrs. Elizabeth S. Coolidge, under whose auspices the concerts were given. It was she who first brought the Londoners to the United States, and without her encouragement, this season's Beethoven festival might not have been projected.

The First Concert

The first concert on the evening of March 7 brought forward the F Major, G Major and D Major quartets from Op. 18, wherein Beethoven essayed the quar-

tet form with many allusions to Mozart and Haydn, and yet with a new note of authority. In their treatment of these works, the Londoners set a precedent of style which they followed undeviatingly—clear etching in black and white, without any attempts at impressionistic shading. The lines were finely drawn and the contrasts were sharp; all the proportions were fastidiously balanced, and there was no haziness of outlines.

The second evening, that of March 8, disclosed the remainder of Op. 18—the quartets in C Minor, A Major and B Flat Major. This entire set of quartets bears, as do most of the products of Beethoven's first period (if one accepts the periodic division), the marked, and probably unconscious, influences of Mozart and C. P. E. Bach in thematic lines and of Haydn in formal development. The C Minor Quartet is the most individual and the most prophetic of Beethoven's mature idiom. It possesses an introspective sensitiveness that is coupled with the sense of mystery which abides in the greater moments of the symphonies.

On the evening of March 9, the program held the three "Rasoumovsky" quartets in F Major, E Minor and C Major. The players entered upon this installment of the series with a zest that carried them along on a plane of intense vitality. They finished as powerfully as they began, and there were cries of "bravo" after the tempestuous finale of the C Major Quartet.

In the performance of the E Flat Major Quartet, Op. 74, on the evening of March 10, the players seemed a little relaxed in mood, and one missed their customary gusto. But they quickly rallied from this temporary depression and displayed renewed vigor in the F Minor Quartet, Op. 95, and the E Flat Major Quartet, Op. 127. Beethoven, now in complete command of the four-voiced form, began in these three quartets to express himself freely, without any sense of confinement. Consequently, we find "music of the future" on many a page. The *Allegretto* movement of the F Minor Quartet is a definite foreshadowing of the cubist patterns of modernism, but without their futility.

Beethoven as Mystic

The evening of March 11 was devoted to those two marvelous quartets in B Flat Major, Op. 130, and C Sharp Minor, Op. 131, which are miniature symphonic poems. Either one alone would have been sufficient for the hour. Particularly is this true of the C Sharp Minor Quartet, which is a masterpiece *sui generis*. If it is heard with the intellectual and spiritual concentration which it demands, it exacts a tremendous toll on one's energies. For it is fraught with arcana of mystic contemplation and vi-

Deems Taylor to Write "Story of Music"

A CONTRACT to write a popular survey of music history under the title "The Story of Music" was signed last week by Deems Taylor with the publishing firm of Simon & Schuster. No definite period was set for the completion of the work, but it is expected that it will be ready within two years. Mr. Taylor will thus work simultaneously at the book and at his new opera, commissioned by the Metropolitan for two seasons hence.

talized with supernal ecstasy. The secret mystery of its strange beauty is as elusive today as it was a century ago. One congratulates the musicians on the profundity of their reading.

The series closed on the afternoon of March 12 with the A Minor Quartet, Op. 132; the ungrateful "Grosse Fugue" in B Flat Major, which Beethoven wisely removed from Opus 130; and the F Major Quartet, Op. 135.

LINCOLN ORCHESTRA MAKES INITIAL BOW

Civic Support Given New Enterprise—Response Is Notable

By Hazel G. Kinsella

LINCOLN, NEB., March 12.—Lincoln's newest civic enterprise took its place on Feb. 28, when the Lincoln Little Symphony was presented in its first concert by the Junior Chamber of Commerce, H. F. McCulla, president.

An audience of over 2500 in St. Paul's Church Auditorium greeted the players with prolonged applause as they came to the platform, and gave an ovation to Rudolph Seidel, the conductor. Throughout the evening a gala atmosphere was felt. The orchestra was warmly applauded for its excellence. Short talks of appreciation were given by prominent business men, and baskets of flowers, sent by patrons and guarantors, were presented.

The Junior Chamber went on record as sponsoring a full season for the Little Symphony for the coming year. At least six pairs of concerts will be given in Lincoln. Already nearly eighty requests for concerts have come in from other centers in Nebraska and from nearby States. Financial backing assures ample rehearsals. Don Berry, of the University School of Music, is the president of the Lincoln Little Symphony Organization, which is incorporated.

The program included the Overture to "The Marriage of Figaro," Haydn's Symphony No. 6, "L'Arlesienne" Suite, No. 1 of Bizet, "Tales from the Vienna Woods" of Strauss, and Liszt's "Les Préludes."

Los Angeles Opera Increases Number of Performances

LOS ANGELES, March 12.—Thirteen opera performances, an increase of two over last season, will be presented next fall by the Los Angeles Grand Opera Association. This announcement was made by Gaetano Merola, director-general, at the "appreciation" luncheon given in honor of Mrs. R. D. Shepherd, chairman of the woman's committee, at the Biltmore. The list includes three French, one German and eight Italian works, the estimated cost of which will be \$194,000. George Leslie Smith, general manager, and Mr. Merola will leave shortly for Europe, hoping to discover new talent. The cost of the trip, it was announced, would not be included in the list of opera expenses. Mrs. Shepherd was presented with a dozen service plates by Mrs. Harry Culver, in behalf of her co-workers, and an engraved silver plate by Judge Benjamin F. Bleddoe, retiring president of the Association. Merle Armitage, business manager, was chairman.

H. D. C.

Liszt's "Totentanz" As Organ Fantasy

ONE of the most unique works for piano and orchestra in musical literature, Liszt's "Totentanz," consisting of variations on "Dies Irae," remains relatively neglected by artists. The reason—declares Joseph Yasser, Russian organist and former head of the department for this instrument at the Moscow Conservatory, but now resident in America—is not far to seek. Mr. Yasser has transcribed the work for organ, deeming that form better calculated to convey the unique content of this composition.

"There is something strange and even tragic about Liszt's 'Totentanz,'" says Mr. Yasser. "The most renowned musicians and critics unanimously praise the composition highly, and are at the same time perplexed at its strange neglect by pianists. It is known that this work highly pleased Wagner and Cornelius, when played for the first time by von Bülow, and that Borodin considered it the most powerful of all works for piano and orchestra."



Joseph Yasser

In Huneker's opinion, it is a tremendous and daring work, the most striking of Liszt's piano compositions. Besides all these intrinsic musical values, the composition is filled with virtuoso brilliance and, although it is difficult, is very conveniently adapted to the fingers.

Piano Proves Overweighted

"Obviously this piece, deep and brilliant as it may be, is not a 'winning' one for pianists when played with an orchestral accompaniment. The latter, being quite overladen, in this instance makes the piano often sound like a hopelessly tinkling orchestral instrument. The audience has the pleasure not so much of hearing as of seeing the pianist's playing!"

"No one doubts that Liszt very well knew the secret of keeping the balance between a piano and the orchestra (as marvelously manifested in his First

Piano Concerto.) And if he has not sufficiently 'tamed' the orchestral part in his 'Totentanz,' it is probably because a more balanced and transparent orchestration would not fit in with his conception and with the grandeur of the subject.

"It is evident that the fault is not with the composition, nor with the orchestration, but only with the unsuited sonority of the piano, which is not able always to pierce through the thickness of the orchestral tissue dictated by the very idea of Liszt's work. One can easily imagine what sort of orchestration it is, when Liszt once mentioned that at the rehearsal of this 'monstrosity,' as he used to call his 'Totentanz,' the orchestral players seemed to be very much surprised by it and only became accustomed to it by degrees.

Organ Called to Aid

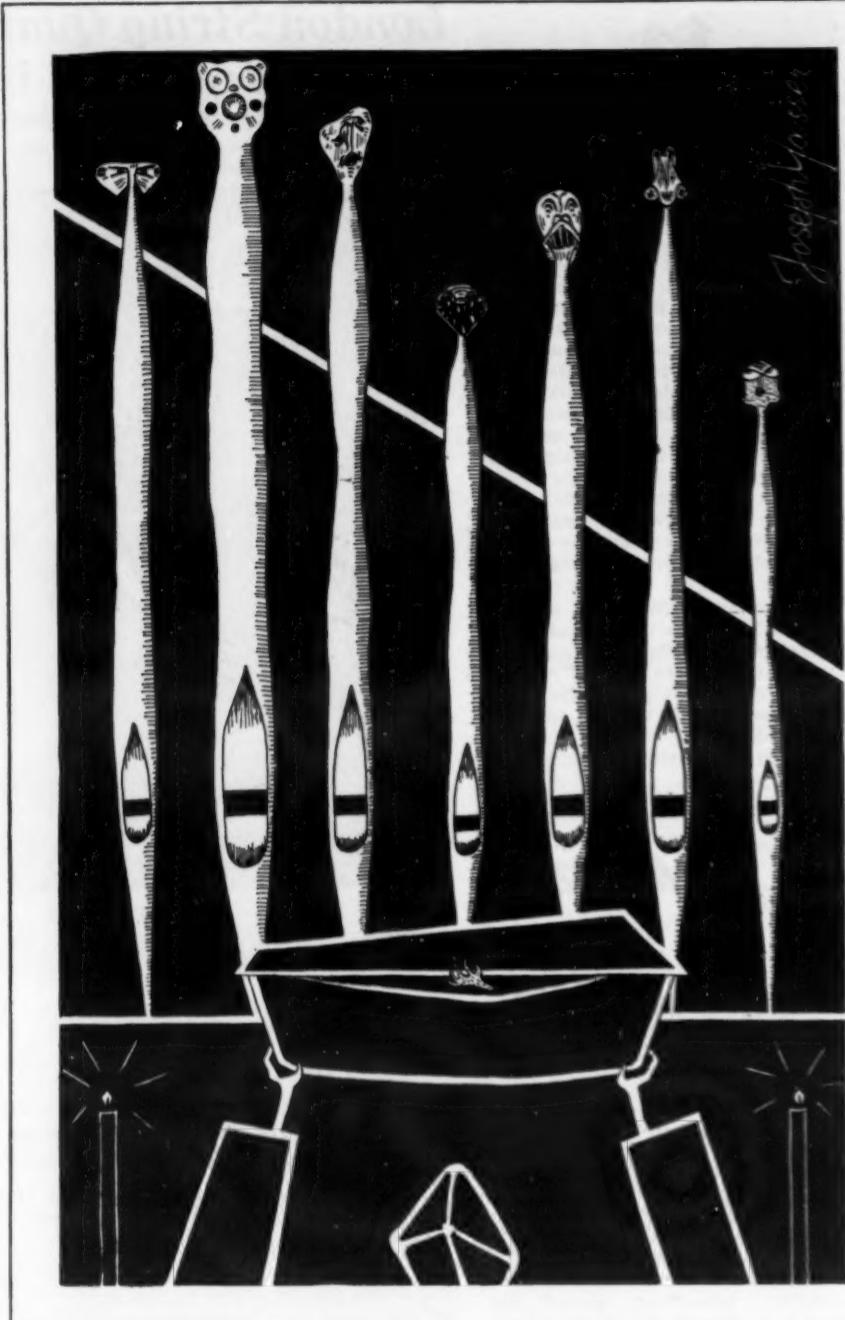
"All these facts show why I think it practical to substitute for the piano an organ, which not only resists the orchestral thunder more successfully and often competes with it in power, but which undoubtedly is more congenial with the semi-ecclesiastic character of the composition.

"Such an organ-orchestral arrangement is, furthermore, much facilitated by the close affinity of the piano-style in this particular Liszt composition to the general style of his larger works for the organ.

"I am purposely including in my program," he says, "one of the standard organ compositions of Liszt, 'Ad nos ad salutarem undam,' in order to demonstrate that its virtuoso style is rather akin to that of 'Totentanz.'

"I shall play the latter work in an organ solo version, which I have made in addition to the version for organ and orchestra. In both these arrangements, I have tried to leave the composition as a whole unaltered and only take the liberty of enlarging Liszt's cadenza by a new episode contrapuntally elaborated from his own thematic material and of adding a good part of this material in the Finale of the work."

Mr. Yasser will include by request his version of the "Totentanz" in his recital scheduled for Wanamaker's Auditorium on Tuesday afternoon, March 29. Here his New York début took place last year. He will also give works of Bach, Purcell, Debussy, Bossi, Yon and himself.



A Bizarre Concept of Liszt's Work as Transcribed for Organ. In This Sketch the Arranger, Joseph Yasser, Conceives the Organ-Pipes With Their Thundering of the "Dies Irae," as Living Monsters Craving a Human Sacrifice

Orchestral Concerts of the Week in New York

[Continued from page 4]

not only its initial but also its second metropolitan exposition.

It is doubtful whether "Sept, ils sont sept!" by any other name would be important. With Balmont's poem it forms a graph of superstitious terror which has its value as an imaginative bit of theatricalism. Prokofieff has given, in it, a rude black and white drawing of the mob, portrayed by the chorus, moved to frenzy by the incantations, muttered and screamed, of a fanatic priest (solo tenor). "Sept, ils sont sept!" he shouts, again and again, with lapses into description of the dreadful powers of these seven. The fact that "They are deaf to prayers and entreaties" deters the believers from direct appeal for mercy, but they—these seven who "grind men as men grind grain"—must be cast out! "Conjure!" "Conjure!" "Conjure!" until in utter exhaustion the exhorter and his followers sink into silence. The musical profile of all this is scarcely perceptible. One's reaction to it is solely a dramatic one, and like the tableau that it is, as is the case with most dramas that masquerade as music, a second contemplation does much to dispel the image. The wails of the crowd, the commanding frenetic fervor of the priest savor too much of careful rehearsal once one has experienced the first shock of their primitive emotions. "Sept, ils sont sept!" is worth experiencing once, perhaps—and then it is easily forgotten.

For performance nothing on Mr. Koussevitzky's list was more admirable than the "Prince Igor" Dances, into which went music fit to stand proudly with the finest in the Russian literature. On this occasion the chorus, which is omitted at the usual symphony concert adventure in Polovtsia, added its meed of color to the flaming picture. The virtuosity of the orchestra permitted per-

fect clarity of design and rhythm at all times, the tempi were excellent, the spirit of the whole rousing.

In the Moussorgsky "Tableaux," Mr. Koussevitzky was more often satisfying than not, according to the tonal idiosyncrasies of his band. The "Ballet des Poussins dans leur Coques," the "Market Place," the chattering children at the Tuilleries and the "con mortuis in lingua mortua" part of "Catacombs" were outstanding examples of Mr. Koussevitzky's most treasured effects. Other numbers were less convincing. One wondered again why Ravel had elected to omit from his orchestral version of this suite the episode of the "Troubadour."

The "Oberon" Overture has had few performances in many years which meant less than that which sadly began this concert.

W. S.

Respighi's "Windows" Given

The Boston Symphony, Serge Koussevitzky, conductor; assisted by the Cecilia Society of Boston, Malcolm Lang, conductor, and Charles Stratton, soloist; Carnegie Hall, afternoon, March 12. The program:

"Sadko," a Tone Picture, Op. 5 Rimsky-Korsakoff
"Vetrata di Chiesa" ("Church Windows"), Four Impressions for Orchestra Respighi
(First time in New York)
"Sarabande," Symphonic Poem for Orchestra and Voices... Roger-Ducasse
"Sept, ils sont sept!" Incantation for Tenor, Chorus and Orchestra, Prokofieff
Polovtsian Dances from "Prince Igor," Borodin

Mr. Koussevitzky on Saturday repeated the three latter choral numbers from his Thursday program, again with the valiant Cecilians singing with generally good pitch and tone-qualities.

The feature of the concert was a first Manhattan hearing of Respighi's

"Church Windows"—introduced to Boston several weeks previously. These four brief "panels" are a striking programmatic device. They are made to display again this composer's preoccupations with rich and dramatic scenes of the past. The ecclesiastic modes seem to exercise a particularly potent influence on the composer.

On the whole the "Church Windows" seems to fall into the class of more parochial writings of Respighi.

The first section, "The Flight Into Egypt," is a sort of grave pastorale picturing the slow movement of the caravan which bears the Christ-Child. There is an Oriental suggestion, achieved through the use of old modes, which bear an affinity to the Greek Church themes familiar in Russian opera. There are fleeting reminiscences of some of the grave cadences in the first act of "Pelléas et Mélisande."

The composer has sought contrast in the second section beginning and ending with a rather noisy evocation of the Archangel Michael subduing the fallen angels with his flaming sword. Throughout the work the atmosphere of religiosity is never far distant—the "battle" themes here march in angular style suggesting intervals of old church music. There is an effective middle section, contrasted in its semi-benignant calm and mystery.

Perhaps the most effective of the pictures is the third, "Matin of Saint Clara." Its delightfully serene and clear atmosphere is very skillfully managed. Bell effects chime faintly through the subdued hymning of the strings to depict that radiant morning when the heavenly powers answered the prayer of the bedridden, gentle saint, who was translated by a miracle to the Church of Saint Francis and then back to her couch, greatly refreshed in spirit. This is

music which could well stand alone as a tone-poem of charm and suggestiveness.

In final section, "Saint Gregory the Great," the composer has sought an overwhelming climax of a great religious ceremony, in which the thousands of kneeling devout see mistily, amid incense and candle gleam, the scarlet robes of the clergy and the over-awing figure of the Greatest of the Popes, giving his benediction. There are some original scoring effects, summoning the mystery and hush of the waiting multitude, but the climax is extremely weak. Hackneyed peals of organ music and processional themes borrowed from "Parsifal" form the chief ingredients of this turgid and unoriginal close.

The orchestra played the work with richness of tone and an admirable virtuosity—which indeed was manifest throughout the program. The opening "Sadko" tone-poem of Rimsky-Korsakoff showed the leader insistent upon strict observance of the whirlwind rhythms which accompany the dances of the sea-denizens before the wonderful minstrel. This work, seldom given in New York, has some delightful Slavic color and is a not unworthy production of the creator of "Schéhérazade."

R. M. K.

Metropolitan Philharmonic

Mr. Furtwängler led the Philharmonic in a program drawn from works he has already played on other occasions this season, in the Metropolitan Opera House on Sunday afternoon, March 13, the audience being large and demonstrative. Beginning with the Franck Symphony, Mr. Furtwängler played Tchaikovsky's Overture-Fantasy on "Romeo and Juliet" and the Berlioz "Roman Carnival." Particularly with the Tchaikovsky did Mr. Furtwängler rouse his hearers to enthusiastic approval, though the Franck, to which he gave an authoritative, buoyant performance earned him many recalls. The orchestra shared honors with its conductor.

W. S.

Representative Clubs in the National Federation

Marquette University in Milwaukee Is Home of Sigma Epsilon Chapter of Sigma Alpha Iota, National Musical Sorority—Furnishes Music for Women's League Entertainments—Tuesday Organization in Marshalltown Develops from Beethoven Club, Founded Thirty Years Ago—Madrigal Club in Detroit Sustains Record of Notable Choral Achievements and Appears with Symphony—Knowledge and Enjoyment of Good Music Substantially Promoted by Society in Grand Forks, First Active in 1898—Magnolia, Ark., Has Active Organization



MILWAUKEE, March 9—Sigma Epsilon Chapter of Sigma Alpha Iota national musical sorority was installed at Marquette University in May of 1924 as the twenty-ninth chapter. The national organization now has forty-two active chapters in the leading universities and colleges of the country. While Sigma Epsilon Chapter is young, it already has to its credit numerous accomplishments. In the autumn of 1925 the chapter gave its first annual concert at the Art Institute. The program was presented entirely by members and proved very successful. During the year 1926, the chapter furnished music for all of the entertainments given by the Marquette Women's League.

Two of Sigma Epsilon's members, Marjorie Dorn and Marie Niesen, are active members of the MacDowell Club, the representative musical organization of Milwaukee. Mrs. Herbert J. Stapleton, who is prominent in the work of the National Federation of Music Clubs, is the chapter's honorary member.

In 1926, the chapter inaugurated the annual presentation of the Ring of Excellence to the member most distinguished for scholarship and accomplishment. The first award was made to Elvira Ritter of Milwaukee, who had not only been active in her own chapter, but had also been chosen secretary and treasurer for Gamma Province.

Fine Choir Programs Presented in Detroit

DETROIT, March 9.—In the autumn of 1915, a group of sixteen women singers, members of various church choirs and most of them professional musicians, formed a chorus and chose as director Charles Frederic Morse, conductor of the Orpheus Club. The new organization took the name of the Madrigal Club from another Detroit chorus which had disbanded several years before, leaving behind a fine record of choral work.

Increased Membership

In the eleven years since its formation, the Madrigal Club has grown to almost twice its original size, and at the last annual meeting it was decided to limit the membership to forty. Rehearsals of an hour and a half are held every Monday morning. During the winter season the club presents programs before various organizations. It has appeared several times with the Orpheus Club and with the Detroit Symphony.

During the season of 1925-26, the Madrigal Club presented for the first time in Detroit Mabel Daniels' "Elfland Songs," with accompaniment of strings, harp and flute, in Orchestra Hall. On Tuesday of Holy Week, the organization joined the Orpheus Club in assisting the Detroit Symphony in the performance of Bach's "St. Matthew Passion." The club has also made a joint appearance with a Russian chorus of men at a vesper service in the Episcopal Church.

Members of the Madrigal Club memorize all the music which they sing. The best part-songs for women's voices are in their répertoire, and new ones are continually being added.

The officers of the Madrigal Club are: Mrs. Jessie Morehouse Collins, president; Mrs. C. M. Keith, vice-president; Mrs. Frederick G. Jeynes, secretary; Mrs. Frederick Kingsbury, librarian.



OFFICERS OF MILWAUKEE MUSICAL SORORITY

Left: Amy Knospe, Corresponding Secretary of Sigma Epsilon Chapter of Sigma Alpha Iota. Right: Myrtle E. Johnson, President of the Same Organization

Group in Grand Forks Records Steady Growth

GRAND FORKS, N. D., March 9.—With a charter membership of thirty, the Thursday Musical Club of Grand Forks was organized Aug. 4, 1898. Only four of the original founders—Mrs. E. J. Lander, Mrs. J. Nelson Kelly, Mrs. J. D. Bacon and Mrs. W. E. Fuller—are now affiliated as active members.

Mrs. Charles Kittridge was the first president. She was succeeded by Mrs. W. A. Gordon, in whose home the club held its meetings for many years, and to whose enthusiasm and inspiration the organization owes its unusual start. While the social side of the club was emphasized at first, the chief object—"to promote the knowledge and enjoyment of good music"—was never lost from sight, and the best in music, together with well-written papers, made up the programs given each month.

Musicians were brought several times during the year from Chicago and Minneapolis, and exchange programs were arranged with the musical club of Fargo. As the club grew, the membership was divided into active and associate members. With this growth also came the need for larger accommodations than were afforded by the homes of Mrs. Gordon and Mrs. W. H. Schulze, and for several years now the meetings have been held in the City Library, the recital room at Wesley College, and the council chamber in the City Hall.

When the Wesley Conservatory was established in Grand Forks in 1905, one of the activities of the club was taken from it—that is, the booking and managing of visiting artists. However, the club still gives two or three of its programs for the general public each year.

In 1919, during the presidency of Mrs. J. A. Poppler, the club sent Miss Adelaide Okell as delegate to the biennial convention of the National Federation in

Peterboro and became a member of the National Organization.

Two junior clubs are now affiliated with the Thursday Musical Club—one in St. James Academy and one in the Central High School—and at times these young people are called upon for contributions to the year's programs.

Mrs. Alfred Boyd, the president for the past two years, has proved herself a splendid leader and has carried on the reputation of the organization as the guiding spirit behind everything musical that has been accomplished. The club presented "The Mikado" last year, under the direction of Hywel C. Rowland, and, notwithstanding that it was given three times, the demand for tickets was so great that only a conflict of dates precluded another performance.

Music Association, an organization of 350 members, which presents concerts by visiting artists.

Observance of music week has been promoted by the club for several years. The club is also active in philanthropic work, frequently undertaking charitable enterprises. In recent seasons, the club has exchanged programs with the Eldora Treble Clef Club, and hopes to extend this activity to include other neighboring towns.

American Music Given Attention in Magnolia

MAGNOLIA, ARK., March 2.—The Magnolia Music Club was organized in September of 1924, and joined the State and National Federations in April of 1925. From a charter membership of eight, the organization has grown to its present status—a limited membership of thirty. Meetings are held twice a month, one session being devoted to business, the study course and a choral rehearsal, and the other to a program arranged from material suggested in the study course. At least one American program is given each season.

The club observed Music Week last year with a May Day Festival at the A. and M. College, special exercises in the chapel, exercises of the schools, recitals in the schools, a community sing on Friday evening, and special music in the churches on Sunday. Another undertaking of the club was a community Christmas program, closing with a pageant, the offerings going to charity.

Under the presidency of Mrs. D. P. Futch, the club has taken an active interest in public school music, buying phonograph records for the class rooms and assisting in other ways. For the stimulation of local composers, the organization sponsored a hymn contest last spring.

Marshalltown Artists Aid Civic Association

MARSHALLTOWN, IOWA, March 9.—Thirty years ago the Beethoven Club was formed in Marshalltown by twelve women who met regularly for the study of music and its history. The membership increased rapidly to twenty-five, and has fluctuated between that number and fifty through the years of its existence. In 1911, the name of the organization was changed to the Tuesday Musical Club, and the membership was limited to fifty-five active and seven associate members. Three of the charter members of the Beethoven Club are on the associate list, and one of them, who is eighty years old, has recently been made the club's only honorary member.

The Tuesday Musical Club still continues the study of music, having for the last two years followed the courses recommended by the National Federation. The most important accomplishment of the club in community service has been the sponsorship of the Civic

CINCINNATI FORCES GIVE VARIED LISTS

Programs for Adults and Young People Are Much Liked

By Philip Werthner

CINCINNATI, March 12.—Under the baton of Fritz Reiner, and with Hans Kindler as 'cello soloist, the following program was given by the Cincinnati Symphony in the Emery on March 4 and 5:

Symphonische Nacht-Musik Marx
'Cello Concerto Dvorak
'Pastoral' Symphony Beethoven
Overture to "Don Pasquale" Donizetti

Mr. Reiner took some liberties with the Symphony, giving the music fresh vitality and infusing great variety into its measures. Shading was beautiful. Much praise is due Mr. Kindler for his playing of the Concerto. He was rewarded with numerous recalls.

On Sunday, Ralph Lyford led the orchestra in the following "popular" program:

Overture to "La Muette de Portici." Auber
Variations from the "Kaiser" Quartet arranged for string orchestra . . . Haydn
Ballet Suite, "The Sleeping Beauty," Tchaikovsky
'Carnival' (Humoresque) for small orchestra, Op. 5 Weinen
Preludes, Acts I and III, "Lohengrin," Wagner
'Italia' Casella

Mr. Lyford conducted very ably, and was never more successful than when bringing out the beauties of the "Lohengrin" excerpts.

March 8 was the date of the fourth concert for young people given by the Cincinnati Symphony in the Emery. Rudolph Thomas conducted, and Helen Roberts was interpreter. Stereopticon slides were used in explanations, which greatly added to the children's enjoyment and profit. The program contained the Overture to "Tannhäuser," the first movement of Schubert's "Unfinished" Symphony, Liadoff's "Music Box," "The Flight of the Bumble Bee" by Rimsky-Korsakoff, and the "Farandole" from Bizet's "L'Arlésienne" Suite.

Albert Berne gave a baritone recital at the Cincinnati Conservatory on March 3, assisted by Augustus Palm. Mr. Berne was in splendid voice and sang with clear diction and perfect intonation, making a favorable impression.

CHAUSSON CONCERTO PLEASES CLEVELAND

Music Is Repeated by Orchestra—Vierne and Braslau Heard

By Helen Barhyte

CLEVELAND, March 12.—The fifteenth program by the Cleveland Orchestra was given in Masonic Hall on March 3, with Nikolai Sokoloff conducting, and Arthur Loesser, pianist, and André de Ribau-pierre, violinist, as assisting artists. The following program was given:

Symphony No. 6 ("Pathétique"), Tchaikovsky
Concerto in D Major for piano, violin and string quartet, Op. 21 . . . Chausson
Prelude to "The Meistersingers of Nuremberg" Wagner

The outstanding feature was the repetition, by request, of the Chausson Double Concerto. Mr. Loesser again proved himself a master of technic, playing with great brilliancy. Mr. de Ribau-pierre displayed a tone that was warm, clear and penetrating.

The "Pathétique" Symphony was given a fine rendition. The men responded with understanding to Mr. Sokoloff's decided beat. Conductor and men were accorded an ovation, not only as response to the remarkable interpretation of this number, but in acknowledgement of their successful tour of the South.

Louis Vierne gave an organ recital in the Museum of Art before an appreciative audience. Perhaps the most effective number was the Franck A Minor Choral. Other works given included an Adagio by Lazare Levy and "Carillon de St. Paul D'Orléans" by Alphonso Marty, both colleagues of Mr. Vierne. Of his own compositions, the latter played "Légende," "Berceuse" and "Car-

MILWAUKEE JOYS IN ORCHESTRAL EVENTS

Philadelphia and Chicago Players Heard—Solo Artists Hailed

By C. O. Skinrood

MILWAUKEE, March 12.—Invigorating and virile orchestral music was provided by Leopold Stokowski and the Philadelphia Orchestra. The concert was given in the Auditorium. Enthusiasm was boundless. It seemed that never before had Bach been presented here with such massive power as in the Toccata and Fugue in D Minor. There was vivid drama in this stirring reading. The remainder of the program brought music by Handel, Ravel, and Debussy. Mr. Stokowski used his left arm, because of neuritis, but without apparently detracting one whit from the magnificent results. The concert was under the management of Margaret Rice.

The beautiful "Oxford" Symphony by Haydn was the chief number provided by Frederick Stock, at his last appearance as conductor of the Chicago Symphony in the Pabst. Mr. Stock also provided music for the modernists in works by Dukas and Ravel, adding some interesting bits from Max Reger and Rimsky-Korsakoff to complete a program of wide variety. Miss Rice managed the concert.

As usual, the stage and every part of the Pabst was crowded by those who wanted to hear Fritz Kreisler in his annual violin concert. So great did the excitement run that the audience finally burst into cheers—which is unusual for staid and conservative Milwaukeeans. If possible, the playing of this master of the violin seemed even more intriguing than usual. The essence of good taste was expressed in works by Mozart, Bach, Corelli, Tartini, Tchaikovsky, Debussy and a number of Kreisler arrangements. Marion Andrews managed the concert.

Roland Hayes, tenor, came back to the Pabst under the management of Miss Rice for his annual visit. He sings in a broader style than when he was here last. Mr. Hayes' volume of tone has grown. He attains bigger climaxes, and less of his work is devoted to half voice and pianissimo singing, although these are by no means neglected. He sang songs by Schubert and Debussy in such a way as to hold the audience in rapt interest. William Lawrence was an admirable accompanist.

St. Louis Symphony Honors Beethoven

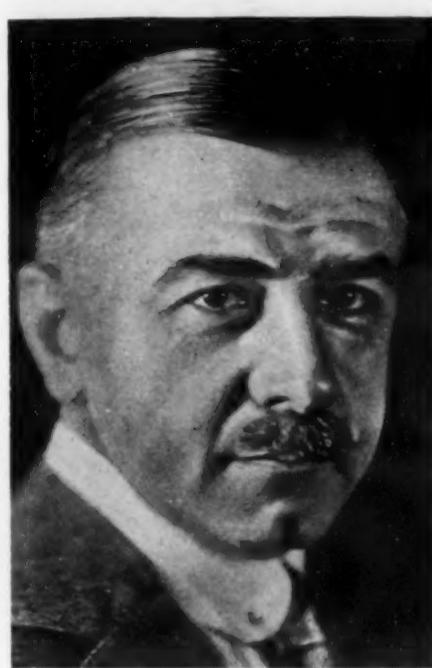


Photo by Straus-Peyton

Rudolph Ganz, Who Has Resigned as Conductor of St. Louis Symphony

ST. LOUIS SYMPHONY HONORS BEETHOVEN

Flesch Is Soloist Under Bâton of Ganz—"Pop" Concert Applauded

By Susan L. Cost

ST. LOUIS, March 12.—The St. Louis Symphony commemorated the centenary of Beethoven's death with a program of his works at the fourteenth pair of concerts. Rudolph Ganz conducted, and Carl Flesch was the soloist. Because of the recent destruction by fire of the Odeon, the concerts were given in the Scottish Rite Cathedral. There was an attendance of more than 2000 at each concert.

The concert was a very fine one. Evidence was given in Mr. Ganz' beautiful interpretation of the "Eroica" Symphony and the "Leonore" Overture that the orchestral tone was sufficient to fill the large hall admirably. Mr. Flesch played the Violin Concerto in D Major with exquisite technique and finesse, giving generously of his skill.

The "pop" concert of the orchestra was given that week in the Field House of Washington University before an audience of about 2000. Mr. Ganz' program consisted of Goldmark's Overture to "Sakuntala," Saint-Saëns' "Le Rouet d'Omphale," the Ballet Music from Meyerbeer's "Le Prophète," Cui's "Oriental" and a Waldteufel Waltz. A soloist was Dorothy Jackes, soprano, who sang Gounod's aria "Plus grand dans son obscurité" from "La Reine de Saba" and a group of songs. The latter were given with Mrs. Frank Habig at the piano. The second soloist was Pauline Frederick, pianist, who gave Weber's "Konzertstück" in an authoritative manner. Both soloists gave encores.

A feature of last Sunday's concert by the St. Louis Symphony, under Rudolph Ganz, was the superb performance by three local pianists, Clara Meyer, Leo C. Miller and David Sarle in Bach's Triple Concerto in D Minor. The artists played the work with admirable effectiveness. The remainder of the program included Wagner's "Tannhäuser" Overture, the Marche Militaire from Saint-Saëns' "Algerian" Suite, Debussy's "Petite Suite" Rubinstein's "Kammermusik-Ostrow" and Hosmer's "Southern" Rhapsody.

Omaha Musicians Meet With Success

OMAHA, NEB., March 12.—Mr. and Mrs. Cecil Berryman appeared in a two-piano recital on March 1, in Schmoller and Mueller Auditorium. Numbers presented were by Beethoven and Liszt. Betty Zabriskie and Jessie Sterling, Central High School girls, were chosen to take part in the National High School Orchestra, which played at the Coliseum, before the National Education Association Convention at Dallas, Tex., from Feb. 28 to March 2. Miss Zabriskie won second place in the 'cello contest.

M. G. A.

Marguerite Cobbey with Haensel and Jones

Haensel and Jones announce an addition to their list in Marguerite Cobbey, coloratura soprano who sang three performances as Rosina in "The Barber of Seville" with Feodor Chaliapin's company.

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IOWA MUSIC HEARD AT JOINT MEETINGS

State's Federated Clubs and Teachers Convene—Artists Chosen

AMES, Iowa, March 12.—The sixth biennial meeting of the Iowa Federation of Music Clubs, Mrs. George Judisch, of Ames, president, was held here March 2 to 4, in conjunction with the thirty-second annual convention of the State Society of Music Teachers. Mrs. Charles A. Hayden, of Creston, is head of the latter organization.

Mrs. Judisch, retiring president, declined renomination. Officers elected for the Federation were: President, Susan B. Eddy of Des Moines; first vice-president, Nelle Johnstone, Muscatine, re-elected; second vice-president, Mrs. Carl Ristvedt, Story City, re-elected; corresponding secretary, Mrs. Lewis Bolton, Des Moines; recording secretary, Mildred Gleason, Waterloo, re-elected; treasurer, Mrs. C. O. Van Winkle, Ft. Madison, re-elected; parliamentarian, Mrs. C. D. Rawhouser, New London, re-elected; director of American music, Mrs. Frederic G. Heizer, Sioux City; director of education, Mrs. W. T. Waterman, Davenport; director of finance, Mrs. Harry Paul, Des Moines.

Among the leading speakers heard were Herbert Witherspoon, Peter W. Dykema and Sigmund Spaeth.

A special event was a complimentary program given by the Cherniavsky Trio on Friday afternoon.

Another musical feature was an Iowa Composers program, arranged by Mrs. Louis B. Schmidt, State chairman of this department in the Federation. The composers represented were Rosslyn Cook, Phillip Greeley Clapp, Paul Stoye, Frederick Knight Logan, Louise Crawford and Elias Blum. Frances Nash was heard in the piano round table. An organ recital was given by Marshall Bidwell, George W. Sampson and C. Albert Scholin.

A banquet brought an Iowa Artists program, in which a string quartet and vocal soloists, including Holmes Cooper, were heard. A students' recital by members of the Music Teachers' Society was given. The Iowa State Symphony, under Oscar Hatch Hawley, appeared with assisting men's and girls' glee clubs.

Artists' Contests

The artists' contests of the State Federation held much interest. The winners in three classes were:

Young artists, Emily Goetzman, Cosville, Ames; Mary White Stoltz, Ottumwa; Coe Pettit, West Union, and Mildred Startham, Davenport. In the students' contest, Hortense Morgan, Waterloo; Frances Mulholland, Council Bluffs; Pauline Johnson, Cedar Falls; Helen Welper, Sioux City; Francis Beardsley, Sioux City; Anna W. Tysseling, Pella; Kenneth Hartzler, Indianola; Leonard George Van Olden, Pella.

Junior contest, Virginia Crossley, Webster City; Virginia Hudson, Pocahontas; Helen Cleveland, Georgia May Pattee, Mable Flaherty, Ft. Dodge; John Lang Matthews, Manchester; John Zug, Des Moines; Harriet Ristvedt, Story City; Keith Davis, Des Moines; Richard Cubbage.

St. Louis Opera Announces Season's Program

ST. LOUIS, March 12.—One grand opera "The Tales of Hoffmann," is included in the program for the coming summer's season of the Municipal Opera Company, which will open with "Rose-Marie" on June 6. An advance sale of \$100,000 is reported by the management. The boxes have been rearranged so that instead of 93 boxes seating 552 persons, there will be 170 boxes seating 1014 persons. The promenade across the front of the stage has been eliminated, and a new type of footlights will be installed. Other operas for this year are: "The Song of the Flame," which will take the place of "The Balkan Princess," originally announced; "The Dollar Princess," "The Serenade," "Princess Pat," "Katinka," "The Mikado," "Sari," "Robin Hood," "The Red Mill," and "Gypsy Love."

What New York Hears in Week of Concert Programs

Events Include Wide Variety of Types of Art—Ensembles, Solo and Joint Recitals Figure on Panel—Brahms Vocal Quartet Wins Approval in Well-Chosen List—Harold Bauer and Elly Ney Among Noted Pianists Appearing



N a week in which there was not a great number of musical events, there were some recitals of unusual interest in Manhattan's concert rooms.

Katherine Bacon concluded her series of Beethoven sonata recitals in the Steinway Salon, Casella's "Concerto Romano" for organ and orchestra had its world-premiere in the Wanamaker Auditorium, the string instruments used being all rare ones from the Wanamaker collection. Maria Kurenko, soprano, and Henri Deering, pianist, both gave recitals of interest before large audiences.

Miss Bacon Concludes

The Beethoven series, covering the entire thirty-two piano sonatas which formed this department of the Bonn master's output, was completed by Katherine Bacon in Steinway Hall on the evening of March 7. The works heard on this seventh program were the Sonatina in G, Op. 79; and the Sonatas in C, Op. 2; F Major, Op. 54; E Flat, Op. 27, and C Minor, Op. 111. There were many present to see the successful conclusion of an unusual and musically noteworthy achievement. Miss Bacon, as has been her custom, played her Beethoven cleanly and sincerely, with technic to spare, and without mannerisms or attempts at "atmosphere." Her reading of the elusive Op. 111 was broad and dignified, and unusually well balanced. In the early Op. 2, which has a Mozartean flavor, she was quite delightful.

D. S. L.

Carlyle Davis, Composer-Pianist

Carlyle Davis, composer and pianist, gave a recital of his own compositions in the Town Hall on the evening of March 7, assisted by his son, Roland Davis, pianist; Celeste Bradley, violinist, and Kathryn Reece, soprano. The program, in which piano works were predominant, contained a Fantasy in C Sharp Minor; four "Pictures and Emotions"; a Sonata in A Major; a Piano Suite, "Pippa Passes," with a soprano solo in the first movement; four "Research Studies" in E Major, A Minor, D Flat Major and B Minor; and a Sonata for violin and piano.

In these days of weird tonal brews, it is a relaxation to meet with original

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compositions that have no trace of synthetic artificiality. Unconcerned with harmonic theories or experiments, Mr. Davis writes melodious music in a neoromantic style and reck not that he may be called conservative or even old-fashioned. His moods are for the most part genial and kindly, and his temperament is optimistic. Although he soars to no ecstatic heights, the flight of his fancy is free. The emotional tone of his music is robust with a vein of frank sentiment.

Mr. Davis has no individual idiom, but uses the common poetic diction deftly and effectively. His respect for conventional forms is a bit too conscientious, and the return of themes, undeveloped and untransformed, is overdone. On the other hand, his tendency toward rhapsody is stronger than his sense of logic, with the result that there are abrupt breaks in his thought. On the whole, his music is agreeably tuneful and plastic. Of the works presented, the most commendable are the A Major Sonata and the four sketches based on Browning's "Pippa Passes."

B. L. D.

Mr. Deering Appears

A program beyond the average in interest was chosen by Henri Deering for his matinée piano recital in Aeolian Hall on March 8. The two mainstays of his list, the Franck Prelude, Aria and Finale, and the Brahms Handel Variations, did not, it is true, depart to an astounding extent from time-worn paths. In between these generally welcome works, however, was a group of the kind of pieces which always look "interesting" on a printed program and whose musical significance usually proves to be conspicuous by its absence. "La Famille de Bébé" by Villa Lobos, "Napoli" by Poulenc and an Improvisation by Medtner answered this description perfectly. In each of them there were perhaps three bars which possessed passing attraction. Not one of these as a whole was burdened with superfluities like originality or genuine inspiration or even aristocratic triviality. They were just plain dull, the Poulenc slightly less so than the others. Ravel's "Vallée des Cloches" from the "Miroirs" seemed magnificently worthy by comparison, though it really is but a faint reminiscence of immeasurably finer flowings from the same fount—notably "Le Gibet" and the Sonata.

W. S.

Allied Concert Artists

Helen O'Shea, soprano, and Yascha Fishberg, violinist, appeared in joint recital in Town Hall, the afternoon of March 8, their names appearing on the program beneath the bold faced legend, "Allied Concert Artists." Miss O'Shea

sang Mozart's "Alleluja," Loewe's "Canzonetta," "Non so Piu" from the "Marriage of Figaro," the Norwegian "Echo Song" of Thrane, the Polonaise from "Mignon," and songs of Lemaine, Delibes, Marzials Crist, and Strauss. Mr. Fishberg played the Mendelssohn Concerto, Leverson's "Dreams," Poldini's "Dancing Doll" and the Introduction and Tarantelle of Sarasate. James Caskey was at the piano.

W. S.

Arvid Samuelson, Pianist

Arvid Samuelson, pianist, heard here last season, reappeared in the Town Hall on the evening of March 8. Mr. Samuelson created an excellent impression by his playing, especially as he was greatly handicapped by an accident to the pedals of his piano which, even after they had been doctored, made the sustaining pedal cease to function.

Mr. Samuelson began his program with an arrangement by Godowsky of a Concert Allegro by Scarlatti and followed this with Mozart's "Pastorale Varié" and Weber's "Moto Perpetuo." Next, he played the mighty Brahms F Minor Sonata, then a group of Chopin, and concluded with a group of short pieces by Debussy, Friedman, Dohnanyi and Liszt, and the Paganini-Liszt "Campanella" as a closing number.

Throughout the concert, Mr. Samuelson displayed musicianship and excellent technic. If the disabilities of the instrument handicapped him, nothing of the sort was noticeable in results. The Brahms had a performance that was good in every respect, and the Chopin numbers were well contrasted. The final group, with Debussy's "Minstrels," the Dohnanyi C Major Rhapsodie and Liszt's syrupy "Liebestraum" also displayed the artist's ability in widely different types of pianism. The audience which was a large one, was very appreciative throughout the evening.

J. A. H.

Marjorie Candee's Début

Marjorie Candee, soprano, gave a début recital in the Steinway Salon on the evening of March 8, with Walter Golde at the piano. Miss Candee's three groups of songs were well chosen and included a number of unfamiliar numbers, such as arias from Joncière's "Le Chevalier Jean" and Saint-Saëns' "Ascanio." The first brace was of songs by Scarlatti, Stradella, Schumann, Brahms and Marx, and the second had songs by Saminsky, Luckstone and Liszt. The final group was by Grieg, Hermann, Butcher, Duke and Besly.

Miss Candee approached her work in a musicianly manner and while her vocal equipment is not remarkable, made her program interesting by her method of presenting it. She was best in songs that did not call into play her highest register as this was less well under control than the lower part of her voice. Luckstone's "Que je t'Oublie" was repeated and its composer was made to stand up in the audience to acknowledge the appreciation of the audience which was a numerous one.

J. D.

Herma Menth's Recital

Herma Menth, Viennese pianist who has been heard here in many and varied capacities during the past few seasons, gave a recital Wednesday evening, March 9, in Chickering Hall. Her program was a patchwork affair, the pieces scattered here and there with little regard for color or pattern. But she used all good material. Mendelssohn's Prelude, Fugue and Chorale came first and a Mendelssohn Scherzo, then the Beethoven-Busoni "Ecossaises" and a Contre-Danse, Brahms' B Minor Rhapsody, Roder's arrangement of his "Lullaby" and four Waltzes, Dohnanyi's C Major Rhapsody, Friedman's "Vienna Dance," the Scriabin Nocturne for left hand alone, Liszt's Valse Impromptu, his "St. Francis Walking on the Waves," and the Schubert-Liszt "Hark, Hark, the Lark." Rachmaninoff's arrangement of Moussorgsky's "Gopak," Debussy's "Clair de Lune" and "Jardins sous la pluie" and the Wedding March and "Dance of the Elves" from Mendelssohn's "Mid-summer Night's Dream" made up the final group. Miss Menth has deft fingers and many of her more subdued effects were exceedingly pleasant. Passages demanding a brilliant technic forced her way beyond her depth but she scurried through them with agility and was generously applauded for her efforts.

E. A.

The Brahms Quartet

Claribel Banks, Nadine Cox, Nancy Hitch and Elinor Markey, four talented young women who group themselves together as the Brahms Quartet gave their annual concert Wednesday evening, March 9, in Town Hall. They began their program fittingly enough with a Brahms group — "Minnelied," "Die Nonne," "Die Berge sind spitz" and "Nun Stehen die Rosen." Then came Hassler's "Feinslieb, du hast mich g'fangen," Croce's "In Monte Oliveti," Bach's "Komm, süsser Tod," Donati's "Villanella alla Napolitana" and Berger's "Die Erwachte Rose." A French group included the eighteenth century "Chaque Chose à son Temps," an arrangement by Maurice Jacquet of a twelfth century Provençale and arrangements by Deems Taylor of the fourteenth century "Je suis Trop Jeunette," and the eighteenth century "Les Belles Manières." Marie Wurm's "Under the Greenwood Tree" and Deems Taylor's versions of "Mayday Carol" and "Ran-tin', Rovin' Robin" brought the program to a close.

The Brahms Quartet has established its reputation long before this as an organization of outstanding merit. The voices are good and they fit together as neatly as the pieces of a puzzle. Their performance Wednesday evening had all the evidence of careful preparation. It was marked with minute attention to the detail of mechanical sound and mood, by genuine musicianship and unity of purpose. A friendly audience gave generously of its applause.

M. F.

[Continued on page 18]

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Toscanini Resumes Baton at La Scala

ARTURO TOSCANINI has returned to La Scala and has begun rehearsals for "Lucia di Lammermoor" and "La Gioconda," according to an Associated Press dispatch from Milan. The report states that the conductor will lead "Rigoletto" and other Verdi operas during his period of activity there this spring. It is also stated that the conductor's health is greatly improved since his American visit.

MAGANINI, COMPOSER, IS AWARDED PULITZER PRIZE

New York Symphony Player Wins Honor for Works Brought Forth During Past Two Seasons

The Pulitzer Prize for Music for the year of 1927 has been awarded to Quinto Maganini, flutist and piccolo player of the New York Symphony, for compositions of his which have been produced within the last two years. The symphonic works, "Tuolumne" and "La Rumba," a suite for flute and piano, "Fantasie Japonaise" and three songs for women's chorus were the prize winners.

"Tuolumne," a "pastoral scene" for orchestra with trumpet obbligato, was played by the New York Philharmonic Orchestra under Willem van Hoogstraten and by the New York Symphony under Walter Damrosch during the 1925 season, after which Mr. Maganini withdrew it from performance and spent a year in revising it. The prize was awarded for the new edition.

"La Rumba" was first performed by the Barrere Little Symphony last season. It was produced this year by Mr. Damrosch at his concert of "Modern Music, Pleasant and Unpleasant." The flute and piano suite has won international recognition.

The choral numbers were sung by the Women's University Glee Club last season, and have been performed since then three times in Paris. They will be performed again by the Women's University organization under Gerald Reynolds on May 3 in Town Hall.

A new suite, "Sketches from a Dreamer's Note Book," by Mr. Maganini will have its première by George Barrere and his Little Symphony on the evening of March 20 at the Henry Miller Theater.

New Organ Opened in Belmont

BELMONT, N. C., March 12.—The new organ in the First Presbyterian Church was formally opened on March 4 by Edwin M. Steckel, organist of the second Presbyterian Church of Charlotte, N. C. Mr. Steckel gave a lecture-recital, "Our Modern Organ."

S. E. M.

"CASALS IS HEARD WITH LISA ROMA"

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Philadelphia Public Ledger, Feb. 28th, 1927

Lisa Roma Acclaimed

"A combination of artists that proved decidedly effective was the appearance of Pablo Casals, violin-cellist, and Lisa Roma, soprano. This concert was one of the most enthusiastically received of the winter. Miss Roma opened the program. HER VOICE OF PURE SOPRANO QUALITY, EXCELLENT VOLUME AND RANGE AND COMBINING THE LYRIC AND DRAMATIC QUALITIES, WAS ADMIRABLY USED WITH THE INSTINCT AND UNDERSTANDING OF A GENUINE ARTIST."

LIKE MR. CASALS, MISS ROMA WAS RECEIVED WITH MARKED ENTHUSIASM AND INDUCED TO GIVE SEVERAL ENCORES."

Philadelphia Evening Bulletin, Feb. 28th, 1927

"It was one of the finest recitals of the entire season and the audience showed great enthusiasm. THE SINGER SHOWED A VOICE OF GREAT RANGE, BEAUTIFUL QUALITY AND MUCH BRILLIANCE, ESPECIALLY IN THE UPPER REGISTER, AND SHE HAD IT UNDER EXCELLENT CONTROL. SHE WAS OBLIGED TO RESPOND WITH ENCORE NUMBERS AFTER EACH APPEARANCE AND WITH TWO AFTER HER FINAL GROUP."

Philadelphia Public Ledger, Feb. 28th, 1927

Miss Roma will be heard in recital this Spring
New York—London—Paris

French Prix de Rome Contest Announced

PARIS, March 1.—The dates of the annual contest for the Prix de Rome have been announced. As formerly, the competitors, who will make a setting of an officially chosen cantata, will be shut up in the Palace of Fontainebleau, this year from May 18 to June 17. The preliminary tests for the event will be held in this Palace, April 30 to May 6.

WESTCHESTER CONTESTS WILL ENLIST THOUSANDS

Choral Society Announces Dates for County-wide Events Under Stoessel's Supervision

WHITE PLAINS, N. Y., March 12.—The county-wide musical contests of the Westchester County Choral Society will be held on May 5 and 6, according to announcement issued by the committee this week. It is expected that the contests will enlist several thousands in the various departments of vocal and instrumental solo work and choral competition. The events will take the place of the annual festival this spring.

The board of governors of the Westchester County Recreation Commission, under whose auspices the choral society works, has not yet selected a place for the contest, but Yonkers, Mamaroneck and White Plains are being considered, it is announced. Contestants have been arranged into eighteen classifications for the competition, including mixed choruses numbering more than seventy-five persons, male choruses, women's choruses, mixed choirs, boys' choirs, male quartets, women's quartets, mixed quartets, light and dramatic sopranos, contraltos, tenors, baritones, basses, pianists, cellists and violinists.

A silver cup will be awarded to the winner in each group, and two awards of \$50 each will be made to the winners in the solo and instrumental classes. Scoring will be the same as that used in the Intercollegiate Glee Club contests. The competitions will be open only to persons who have lived in Westchester County for a year or more.

Albert Stoessel, of the New York Oratorio Society and head of the New York University Music School, is director of the musical activities for the Recreation Commission and will supervise the contest.

Kate A. Wassercheid, executive secretary, announces that the judges for the contest will be selected from the following artists and teachers: Philip James, Walter Henry Hall, Chalmers Clifton, T. Tertius Noble, Alexander Russell, Deems Taylor, Victor Harris, Kurt Schindler, Carl Engel and David Stanley Smith.



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On the Evolution of Music in New Forms

[Continued from page 3]

ers, other creative artists, and culture leaders generally, to the development of its characteristic and appropriate forms.

6. A New Vehicle

That a new type of public musical event, with regular meetings and special festivals, apart from the sphere of the traditional pay concert and commercial musical enterprise generally, on a new and democratic basis, manifesting and developing the principles and musical forms of the new epoch, shall be established as the vehicle of the new movement, and shall constitute the central feature of the general musical life of the people, and the main theater of creative musical activity and evolution; and that the various "community" and other democratic musical movements of the time indicate the point of departure and elementary form of such a vehicle.

7. Secondary Place of Instrumental Music

That symphonic and other instrumental music, while forfeiting none of the powers which it has gained in modern times, shall in the new epoch find its chief employment in works presenting definite poetic conceptions and appropriate to the new type of public musical events, and in which voices take an equal or predominant part; that such instrumental music shall primarily serve the larger needs and ideals of the time, as expressed in part through the people in song, ceremony and drama, departing from a chief attention to the working out of abstract musical problems.

8. The Ceremonial Principle

That the ceremonial principle shall have an integral place in the development of the new movement, to make possible the more intimate participation and the more effective unification of the people in the expression and celebration of appropriate ideas and national, seasonal or other festivals having a meaning for the whole people; and that such ideas and festivals shall be given concrete practical artistic form by creative artists.

9. The Dramatic Principle

That the dramatic principle shall be of outstanding importance in the new evolution, because of its unique and needed power in the representation of ideas, its wide appeal and comprehensibility, and its adaptability for the participation of the people, and that a new and freer musical-dramatic form shall be sought as one of the principal paths of the new movement.

10. The Reordering of Technical Advance

That the technical development of the musical medium in general must follow and be re-shaped by the needs of the major forms of a new culture of new purpose and direction; that the spirit of

the new epoch, and the necessary factor of comprehensibility by the people, as well as their participation, will dictate normal styles of musical expression devoid of extravagance and sensationalism, while still seeking the wonder of new beauty; that no advance is to come from a further abnormal and disproportionate forcing of harmony and orchestration, and that among the valid factors of technical advance will be the invention and development of new forms of wide appeal, the continuing liberation of the elements of musical composition from traditional restrictions and relations, the seeking of a truer balance of these elements, and the compelling of the powers of modern harmony to the service of a wider conception of scale and melody.

11. New Type of Musical Artist

That a new type of musical artist shall arise who will be the living embodiment of the principles of the new epoch, animated by the deeper aspirations of the time and understanding the need of the service of the whole people, who shall be the leader of the public events and festivals of the new movements, qualified in the knowledge of musical history, in the conducting of the higher developments of vocal and instrumental music as well as of communal singing, and in dramatic direction.

12. New Economic Condition of Music

That creative musical evolution, as essentially a spiritual movement, cannot exist or proceed as an activity primarily commercial, or through a distributive medium as greatly dependent upon its commercial aspect and private commercial enterprise as the existing system; that the relation of music to the people in the new epoch will necessarily require and create a new economic condition of music, in which the events centrally constituting the public musical life shall be maintained in a non-commercial and democratic manner similar to that in which government, religion, libraries and art museums, or the various community music movements of the time are supported, by funds derived from individual contributions, municipal or other appropriations, endowments, gifts, collections, and in other available and possible ways.

13. Ultimate Musical Form

That a new type of music-drama, presenting aspirational concepts of the highest evolutionary racial significance, as well as a new freedom in the employment of the elements of dramatic representation, and tending toward the aspect of a great periodic community ceremonial, will constitute the ultimate form of musical expression of the new epoch; that the American pageant, masque, "grove play," and related forms of the present, in their best and most significant examples, constitute a point of departure from which such a form may arise through the application of the proper aims and the requisite creative capacities.

PITTSBURGH ENJOYS LISTS BY ORGANISTS

Concerts by Other Artists Receive Recognition of Public

By Wm. E. Benswanger

PITTSBURGH, March 12.—During Lent, Dr. Charles Heinroth, organist and director of music in Carnegie Institute, replaces his regular free Saturday evening recitals with illustrated lectures. This year, in commemoration of the Beethoven centenary, Dr. Heinroth is devoting these lectures exclusively to Beethoven. The first took place in Carnegie Music Hall on March 5. The subject was "Beethoven as Prospective Genius," and the first and second symphonies were played in a four-hand arrangement by Dr. Heinroth and Dallmeyer Russell, Pittsburgh pianist. The remaining seven symphonies will be played during the balance of the series. Dr. Heinroth's Sunday afternoon recitals continue as usual.

Dr. Casper P. Koch, organist in Northside Carnegie Hall, continues his free recitals on Sunday afternoons. On March 6 he was assisted by the Choir Ensemble Society, of which Lyman

Almy Perkins is conductor. Soloists were Caroline A. Bracy, soprano; Flora Young, mezzo-contralto; Mme. L. Wallace Ohl, contralto; Arthur A. Davis, tenor; Owen W. Moran, baritone, and E. Clair Anderson, bass. Mrs. J. P. MacGregor was the accompanist.

In the auditorium of the Y. M. & W. A., Benno Rosenheimer presented Oscar Shumsky, boy violinist, in recitals on March 9 and 10. On the former date the young artist gave an afternoon concert for children, and on March 10, a difficult program for the general public. This young artist, a pupil of Leopold Auer, who has appeared as soloist with the Philadelphia and Philharmonic orchestras, gave a worthy account of himself. His program included a Handel Sonata, Lalo's "Symphonie Espagnole," and smaller numbers, one of which he composed himself. Ellmer Zoller, at the piano, gave his usual fine assistance.

Georgio Kanakes, tenor, gave a recital in Carnegie Music Hall on March 2, which was well attended.

Mary Redmond, violinist, gave a recital in the P. M. I. Auditorium on March 7. She played sonatas by Corelli and César Franck, as well as modern works, and was well received. Marion Clark Bollinger rendered able assistance at the piano.

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Prof. Auer, Mr. Grainger, Mr. Boguslawski, Mr. Witherspoon, Mr. Amato, Mr. Hageman, Mme. Hinkle, Mr. Sametini, Mr. Courboin, Mr. Parks and Mr. Demorest have each consented to award Free Fellowships of two private lessons weekly each, to the students who, after an open competitive examination are found to possess the greatest gift for playing or singing. Free Fellowship application blank on request.

Mr. Alexander Raab, eminent Hungarian pianist, has also consented to award a Fellowship of two private lessons weekly.

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irresistible, all-conquer-
ing."**

N. Y. Herald Tribune



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Metropolitan's Week of Opera

[Continued from page 5]

ence, on March 7. The cast was identical with that which appeared in the two former performances this season, save that Karin Branzell appeared as *Fricka* for the first time on any stage. Mme. Branzell sang the music exceedingly well but it cannot be said that her characterization was anything more than adequate. Mr. Bohnen as *Wotan*, gave a superb performance except when he was occupied in thinking up new "business," some of which was good and some less so. Mr. Kirchhoff's *Loge* was the dominating character of the evening and both his singing and acting were amazingly fine. Messrs. Gabor and Altglass as *Donner* and *Froh*, respectively, were scarcely up to the standard of the remainder of the cast. Mr. Schützendorf's *Alberich* and Mr. Meader's *Mime* were both impeccable in every respect. Miss Müller's *Freia* was winsome and charming and she sang well, and Miss Telva, doing double duty as *Erda* and *Flosshilde* was vocally fine, though having no opportunity to be dramatically anything at all. Misses Fleischer and Wells as *Woglinde* and *Wellgunde*, and Messrs. Rothier and Didur as *Fafner* and *Fasolt* completed the cast. Mr. Bodanzky conducted splendidly. J. A. H.

A Masonic "Aida"

Under the auspices of the Masonic Club and for the benefit of Masonic charities, Verdi's "Aida" was sung at a special performance on Tuesday night, March 8, Edward Johnson assuming the rôle of *Radames* for the first time in New York. Maria Müller sang the title rôle, Mme. Branzell, *Amneris*, and Mr. De Luca, *Amonasro*. The remaining parts were taken by Miss Guilford, and Messrs. Pinza, Gustafson and Tedesco. Tullio Serafin conducted. N. O. W.

"Fidelio" Bids Au Revoir

The third and final performance of this season's revival of "Fidelio" won again from the audience an enthusiastic welcome on the evening of March 20. That it will remain in the répertoire will no doubt be the prayer of all music lovers as well as devotees of Beethoven. The beautiful melodies, admirable singing and splendid settings should insure its permanent return. The same effective cast heard in the two previous performances again did full honors to the score. Nanny Larsen-Todsen in the title-rôle portrayed the faithful-unto-death wife to Rudolf Laubenthal's *Florestan*; Editha Fleischer and George Meader as *Marzelline* and *Jacquino* supplying the comic atmosphere of the work; Michael Bohnen was *Rocco*; Friedrich Schorr, *Don Pizarro*, and Gustav Schützendorf, *Don Fernando*. Max Bloch and Arnold Gabor were the two *Prisoners*. Artur Bodanzky, at the helm, contributed his share to making the work dramatically and musically intensely interesting. W. R.

The "Ring" Continues

"Siegfried," the second part of the "Ring" Cycle, was sung on the afternoon of March 11, the perfect Wagnerites turning out in cohorts. The cast included Rudolf Laubenthal in the name-part; Max Bloch as *Mime*; Friedrich Schorr as *The Wanderer*; Gustav Schützendorf as *Alberich*; James Wolfe as the invisible *Fafner*; Karin Branzell as the semi-invisible *Erda*; Nanny Larsen-Todsen as *Brünnhilde*, and Editha Fleischer as the *Voice of the Wood-Bird*. Mr. Bodanzky conducted, of course.

Honors went easily to Mr. Schorr. For some reason this part of the great Trilogy seems to fit his voice in every measure, and he sang throughout with nobility and with great tonal beauty. Mr. Laubenthal's *Young Siegfried* is not his happiest rôle, nor was he at his best in it at this performance. His jerky, angular walk, and spasmodic gestures with his elbows expressed little, if anything, and his sword-play, especially when cleaving the anvil and when killing *Fafner*, lacked force and conviction. He was convincing vocally in the early scenes, less so in the later ones. Mr. Schützendorf, as always, was a magnificent *Alberich* and Mr. Bloch an adequate if not a striking *Mime*. Mr. Wolfe's *Fafner* lacked volume, and it seemed a mistake to have him, very evidently, singing from behind the tree in the center of the stage, when the cave was off at the left. The illusion was not carried across.

The distaff side of the cast was good

but not amazingly so. The second *Brünnhilde* is not an easy rôle to make interesting, and if Mme. Larsen-Todsen's very fine art did not succeed in giving arresting qualities to the episode, it is no discredit to her. Mme. Branzell has sung more convincingly than she did on this occasion. Mme. Fleischer sang the *Wood-Bird's* music better than at the previous performance of the opera last month. Mr. Bodanzky's playing of the score was fine in every respect and worthy of all the applause which he received individually. J. A. H.

The Third "Henchman"

On Friday afternoon *Siegfried* strode through Wagnerian fire to wake *Brünnhilde* with a kiss, and on that selfsame evening *Aelfrida*, daughter of the *Thane of Devon*, reversed the situation, stole through the mist and performed the same gentle service for the young *Lord Aethelwold*, Henchman to *Eadgar*, King of England. It was the third performance of the Taylor-Millay opera and it aroused great enthusiasm—for the principals and Mr. Taylor after the first act, the principals and Mr. Taylor and Miss Millay after the second and the principals and Mr. Taylor and Miss Millay again after the third.

The same attractive qualities, the same shortcomings of earlier performances were apparent. Already the music is pleasantly reminiscent, but the fresh, earthy folk-tunes, the beautiful second-act love duet of and the stirring choruses lose no ground thereby. The voices, however, still fail to tell their stories clearly above the orchestra and the lack of dramatic effect is increasingly obvious.

Honors of the evening went again to Lawrence Tibbett for his vital impersonation of the rugged Saxon king. Edward Johnson was the same aristocratic figure of a *Henchman*, surprisingly fond of romantic gesture for one who had supposedly had so little experience with love. Florence Easton was effective as the narrow-hearted *Aelfrida*. Others in the cast were Merle Alcock, *Ase*; William Gustafson, *Maceus*; George Meader, *Dunstan, the Archbishop of Canterbury*; Louis d'Angelo, *Ordag*; Max Althouse, George Cehanovsky, Joseph Macpherson, Millie Picco, James Wolfe, Arnold Gabor, Max Bloch, Paolo Ananian, Frederick Vajda, Henriette Wakefield, Grace Anthony, Louise Lerch, Dorothea Flexer, Minnie Egener and Mary Bonetti. Tullio Serafin conducted. E. A.

The Third "Pelléas"

For the third time this season, Debussy's "Pelléas et Mélisande" was sung at the Saturday Matinée on March 12, with the cast which has been consistently heard in the work since its presentation at the Metropolitan. Edward Johnson and Lucrezia Bori were again heard in the title-rôles, both of them singing and acting with supreme artistry. The remaining parts were depicted by Mmes. Howard and Hunter, and Messrs. Whitehill, Rothier and Ananian. Louis Haselmans conducted. D. L. L.

"Lucia" and Company

Solo soprano, tenor, baritone, flute and harp held sway on Saturday evening, March 12, when "Lucia di Lammermoor" was repeated. Vincenzo Bellezza conducted with contagious enthusiasm, yet with a care for the principals that must have earned their heartfelt gratitude. Marion Talley, cast as *Lucia*, sang fluently, if a trifle unevenly. The *Edgardo* was Beniamino Gigli, who is never happier than in a rôle of this kind. When he sang softly, Mr. Gigli's notes were of a melting quality that stirred up pleasant emotions. In climaxes (and Mr. Gigli appears rather to enjoy climaxes) the tone was much less agreeable. Giuseppe De Luca was the *Ashton*, which is equivalent to saying the part could not have been sung in better style nor with greater authority and restraint. The cast was completed by Minnie Egener, Ezio Pinza, Alfio Tedesco and Giordano Paltrinieri. D. B.

Sunday Night Concert

Efrem Zimbalist was guest of honor at the season's nineteenth Sunday night concert at the Metropolitan on March 13. Six of the company's singers and the orchestra under the leadership of Giuseppe Tamburini provided the remainder of an enjoyable program. Mr. Zimbalist played for his share of the program the Tchaikovsky's Concerto and

Ravel Will Visit
America Next Year



Maurice Ravel, French composer, conductor and pianist, will make his first American tour next season, it is announced. Mr. Ravel is expected to arrive in December, and will begin activities in January. He will make a transcontinental lecture tour, and has been engaged as guest conductor with several of the more important orchestras to present his own compositions. Mr. Ravel will tour in America under the management of the Bogue-Laberge Bureau, by special arrangement with Daniel Mayer, Inc.

his own fantasy on Rimsky-Korsakoff's "Coq d'or." His performance, marked by that happy combination of skill, intelligence and feeling, brought him an enthusiastic reception. Merle Alcock and Vittorio Fulli sang a duet from "Aida," Ellen Dalossy and Leon Rothier followed with an excerpt from the recently revived "Mignon" and Thalia Sabinieva and Armand Tokatyan gave the last act of "Roméo et Juliette." The orchestra played Beethoven's "Leonore" No. 3 Overture, the Adagio from Dvorak's "New World" Symphony, Moussorgsky's "La Foire de Sorotschinsky" and two of Brahms' Hungarian Dances. E. A.

AMERICA JOINS FRANCE IN MEMORIAL TO CAPLET

Funds Being Raised to Provide Permanent Testimonial—Committees Include Famous Musicians in Both Countries

André Caplet, composer and conductor, who died April 24, 1925, is to be honored with a permanent memorial for which funds are being raised in France and the United States. Caplet was for several years musical director of the Boston Grand Opera Company, and after his return to Europe maintained connections with American musicians and students.

The Paris committee for the fund is composed of Henri Rabaud, Vincent d'Indy, Gabriel Pierné, Louis Brindeau, Philippe Gaubert, Jacques Rouché, Albert Roussel, Walter Straram, Henri Prunières, Georges Dufy, Auguste芒geot, Mme. Frédéric Moreau and Jacques Pillois.

Walter Damrosch is president, Lazare Saminsky executive chairman, and Mme. Paul Kochanski treasurer of the New York committee, which includes Charles Martin Loeffler, Leopold Stokowski, Ernest Schelling, Richard Hammond, Mme. Germaine Tailleferre, Mrs. J. Ramsay Hunt, Mrs. Harry K. Knapp and Mrs. John de Witt Peltz.

George Barrère heads the New York Artists' Committee of which Eva Gauthier, Berthe Berthe, Alma Gluck Zimbalist, Olga Strumillo, Chalmers Clifton, Albert Stoessel and Gerald Reynolds are members.

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KREISLER'S RECITAL DELIGHTS PORTLAND

Operetta Given by Club Chorus — Wagnerian Dramas Reviewed

By Jocelyn Foulkes

PORLAND, ORE., March 12.—A demonstration rare in the history of Portland followed the concert given by Fritz Kreisler here recently. Even after the last of four encores had been played and the lights dimmed, the audience clamored for more. The master violinist's program included Mozart's "Sonata in B Flat," played with Carl Lamson, pianist; the Bach Adagio and Fugue for violin alone; compositions by Corelli, Tartini, Tchaikovsky and Debussy and several of his own transcriptions. Steers and Coman managed the concert.

Only club members appeared in the

second concert of the Apollo Club, now in its twentieth season, under the leadership of W. H. Boyer. The soloists were R. L. Crane, bass; F. George Anderson, tenor, and W. H. Hollensted, baritone. A much applauded number was Horatio Parker's "The Lamp in the West." The quintet comprised George Anderson, Arthur Johnson, tenors; Thomas Clarke, J. E. Lawrence, baritones, and R. L. Crane, bass. The accompanists were Edgar E. Coursen and May Van Dyke.

"Princess Chrysanthemum" was presented by the Monday Musical Club Chorus, led by Catherine Covach Fredrich. The leading rôles were sung by Julia Blanc, Dorothy Zunsteg, Nina Leader, Mrs. C. P. Dunn, Erna H. Dahl, Nellie Page Karstetter and Mrs. Clyde Leggatt. Mrs. L. W. O'Rourke and Marcella L. Dinneen accompanied and Anitha Strawn directed the dancing.

"Das Rheingold" and "Die Walküre" were illustrated for the opera class of the MacDowell Club. Jocelyn Foulkes

played the motives in reviewing the dramas. Mrs. C. C. Welker, soprano, sang the "Cry" and Sieglinde's scene. A part of the closing scene between Wotan and Brünnhilde were sung by her with Otto Wedemeyer, baritone. Mr. Wedemeyer gave Wotan's "Farewell." Lucien Becker was the able accompanist.

Students of the Ellison-White Conservatory gave a program of modern music at a meeting of the junior members of the MacDowell Club. Those contributing were Gertrude Lachner, Helen Johnson and Beatrice Klapper, pianists, and Virginia Danforth, violinist, accompanied by Mrs. Wade Pipes.

Phyllis Wolfe, soprano, lectured on "The American Temple of Musical Art" before the Monday Musical Club.

The Glee Club of Pacific University, under Genevieve Baum Gaskins, and the orchestra of the same institution, with Albert Creitz as conductor, furnished a musical program. Lucien Becker was the organist.

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CONCERTS IN DENVER

Schipa, Lewis, Werrenrath and Mrs. Rinquest Give Attractive Recitals

DENVER, March 12. — Tito Schipa made a second Denver appearance in recital on Feb. 24, and was received with great enthusiasm. Jose Echaniz was accompanist and pianist. The concert was under the management of Robert Slack.

Mary Lewis, soprano, and Reinhard Werrenrath, baritone, appeared in joint recital on Feb. 23 under the management of A. M. Oberfelder before one of the largest audiences of the season. The success of both artists was outstanding.

Edith Kingsley-Rinquest, pianist, was presented by the Blanche Dingley-Mathews Piano School in an artistic recital in the Broadway Theater on the afternoon of Feb. 27. In the first movement of the Tchaikovsky's Concerto in B Flat Minor, she had the assistance of Mrs. Mathews at the second piano and of a chamber symphony orchestra under the baton of Horace E. Tureman.

J. E. WILCOX.



MICHELE

GUSIKOFF

Concertmaster Philadelphia Orchestra

Debut as Soloist With Orchestra, Nov. 19 and 20, 1926

Mr. Gusikoff had something of an ordeal in facing for the first time as soloist the big Philadelphia Orchestra audience, following his several weeks' introduction as concertmaster. He was self-possessed and from the start he "made good." The beautiful Saint-Saens Concerto No. 3, in B minor, is the work the violinist chose for his debut, and he played it yesterday with firm command of his instrument and the understanding of sound musicianship. The rich, mellow beauty of his tone was especially effectual in the andantino, played with poetic feeling and emotional warmth, but he proved equal as well to impassioned strain and brilliant finale and won with ease and certainty the attention and admiration of his audience.—*Evening Bulletin.*

Mr. Gusikoff played the B minor concerto (No. 3) of Saint-Saens, a work which has much to recommend it in its melodic qualities and in the skillful manner in which the solo and the orchestral parts are handled, in spite of some undeniably cheap sections, especially in the last movement. He played the work, which is very difficult in the first and last movements, in a masterly manner, exhibiting an unusually facile left-hand technique. His tone is very pure and sweet, and his interpretation was excellent. He took the finale at a speed which made hurrying impracticable, if not impossible. Mr. Gusikoff scored a great success, being called to the stage many times at the close of the concerto.—*Public Ledger.*

Mr. Gusikoff, in the delicate position of succeeding Thaddeus Rich as concertmaster after the latter's notable and lengthy career with the orchestra, was most cordially received by the audience, and fully merited the prolonged applause. He gave a truly beautiful performance of the Saint-Saens concerto. His tone is poetic, and the entire performance was marked by a sense of symmetry.

Baron Berners' "Spanish Fantasy" shows the well-bred Briton industriously engaged in being consciously comical. The pseudosatire of this pseudo-Spanish music is mildly amusing, but its effects are obvious and is at times a bit dull.—*Philadelphia Inquirer.*

First Philadelphia Recital, Jan. 30, 1927

Gusikoff Recital

Violinist Plays for Sunday Night Audience at Hebrew Association

Michael Gusikoff, recent successor to Thaddeus Rich as concertmaster of the Philadelphia Orchestra, made a most successful debut here as an individual performer in a recital in the Simon B. Fleisher auditorium of the Y. M. H. A., Broad and Pine sts., last night. Rendering an attractive variety of selections, Gusikoff played skillfully throughout, at times with strong fervor, but always with an ease of manner which reacted favorably on the audience. The latter was enthusiastic in its reception.

Beethoven's Sonata in F major was Gusikoff's outstanding performance. Excepting the Vivaldi Concerto in G minor, with which the recital began, the program was made up of groups of shorter numbers, including "Viennese," Godowsky; "Menuett," Porpora-Kreisler; the beautiful Chopin-Wilhelmj Nocturne and Novacek's nerve-tingling "Perpetuum Mobile" that Gusikoff played without a flaw. He played also Brahms-Hochstein's

Waltz; "Romance," by Rachmaninoff, and Kreisler's "La Gitana," with a depth of understanding. Valdez' tripping "Gypsy Serenade" was an encore. Gusikoff was fortunate in his accompanist, Isadore Freed, whose playing, while sympathetic, nevertheless indicated his own capabilities.—*Evening Bulletin.*

The solo appearance of Michel Gusikoff, the new concertmaster of the orchestra, in his debut before a symphony audience, although he played at the first of the children's concerts several weeks ago, has been pleasurable anticipated for some time.

He selected the brilliant and grateful medium, the B Minor Concerto of Saint-Saens, and made an immediate success. Following the first movement, the violinist had a splendid reception and again at the end of the concerto he was quite overwhelmed with applause.

Gusikoff is an enjoyable player, having a great deal of charm, a good tone and fine technique.—*Philadelphia Record.*

Mr. Gusikoff, whose several months in Philadelphia have already won him many friends, was greeted by an audience that crowded the auditorium. His tone proved rich and large, and his technic sufficient, while his interpretative powers showed the mature and understanding artist. His major offerings were the Vivaldi G Minor Concerto and a Beethoven Sonata. Of notable beauty were Wilhelmj's arrangement for violin of the E Flat Nocturne of Chopin, a Dvorak "Slavonic" dance, and a Brahms waltz. Remarkable digital dexterity was revealed in a "Perpetuum Mobile" by Novacek.—*Musical America.*

EXCERPTS from

Notices of Bach Program Philadelphia Orchestra

The concert opened with the Brandenburg Concerto No. 4 in G major for solo violin, two solo flutes and string orchestra. The feature of this concerto was the very elaborate part for the solo violin, which was finely played by Michel Gusikoff, concertmaster of the orchestra.—*Public Ledger.*

All of these selections were magnificently played, by ensemble, groups and individuals, outstanding being the work of Mr. Gusikoff, the concertmaster, who is to be heard as soloist at next week's concerts.—*Evening Bulletin.*

CONCERT MANAGEMENT: ARTHUR JUDSON

Packard Building,
Philadelphia, Pa.

The smaller works were a Viennese number of Godowsky, a minuet of Porpora, arranged by Kreisler, the familiar E-flat nocturne of Chopin, arranged by Wilhelmj, a Perpetuum Mobile of Novacek, a Slavonic dance of Dvorak-Kreisler, a Brahms waltz arranged for violin by Hochstein, a Romance by Rachmaninoff and Kreisler's "La Gitan."—*Public Ledger.*

Friends of Music Announce Details of Contest for \$1000 Prize Cantata

DETAILS to be observed in competing for the prize of \$1000 offered by the Friends of Music for an original cantata are now published. As already announced, the prize is given by Alfred Seligsberg, one of the directors. Rules governing the competition are as follows:

"The nationality of the composer is immaterial.

"The composer, however, must be a resident of the United States of America and must be living at the time of the submission of the manuscript. The residence or nationality of the librettist, if any, is immaterial.

"The cantata must be original; it shall not have been published, printed or performed in its entirety or in part at any time prior to the making of the award. The subject and style may be chosen by the composer. It may be sacred or secular.

"The performance of the cantata shall take not less than about twenty minutes nor more than about thirty minutes. The cantata shall be written for orchestra, chorus of four parts and solo parts not less than two nor more than four. The addition of an organ part is optional. The orchestration shall be in simple so-called classical form.

"The words shall be either Latin, French, English, German or Italian. The envelope hereinafter mentioned containing the name of the contestant must also contain detailed reference to the origin of the libretto. If the words are not public property, the said envelope shall contain the consent to the use of such words, including the rights of public performances by the Society evidenced by the signature of the proprietor thereof in the presence of two subscribing witnesses, to a copy of the conditions and regulations of this contest.

Score Must Be Copied

"The contestant is required to submit a copy of the full orchestra score, the vocal score, distinctly written and the words typewritten. No original manuscript shall be submitted, but only copies which must not be in the handwriting of the composer or librettist. This condition must be strictly adhered to in order to safeguard the composer against a possible damage through loss or destruction of his manuscript, and in order to conceal more securely the identity of the composer.

"All scores and librettos must be anonymous, containing, however, a mark of identification corresponding with an identical mark on a sealed envelope containing the full name and address of the composer, and a copy of the conditions and regulations of the contest subscribed by each respective contestant in the presence of two subscribing witnesses. Where the composer and the librettist are not the same persons, the composer alone shall be entitled to the award.

"The award will be made by a jury of recognized authorities selected and appointed by the Society which shall have the right to fill any vacancies arising from the death, resignation or otherwise, and shall also at any time prior to the awarding of the prize have the right to appoint additional members to the jury. The agreement of a majority of the jury is necessary for the decision of the contest. Should the jury deem that none of the works submitted is entitled to the prize, it may refuse to award the same, but in such event, it shall reopen the contest and additional scores will be received for a period of eight months after the contest shall have been reopened.

Will Perform Cantata

"The cantata receiving the prize will be performed by the Society at its own expense within twenty months after the awarding of the prize; the Society shall be entitled to perform the said cantata free of any charge or royalty for such performances thereof not exceeding, however, three in number. The Society shall have the exclusive performing rights until it shall have given the first performance as herein specified.

"Immediately after the final closing of the contest all scores and librettos will be returned to the contestant excepting those which may be produced hereunder.

"Each librettist, if any, and each respective contestant, permits the company to use his name in any proceeding that may become necessary for the protection of the exclusive performing rights or any other right to which the Society may become entitled hereunder, whether said action be for an injunction, damages or any other cause. Each contestant, librettist, if any, agrees not to authorize or permit the production or performance of the cantata submitted by such contestant or any part thereof in any country, prior to the first performance which the Society may give hereunder.

"No person shall be entitled hereunder as against the Society or to its prejudice, to claim the above award or any ownership in any work submitted or any right whatsoever, except contestants who have fully complied with these regulations and whose true names and addresses shall have been submitted as above required. No contestant or any other person shall be entitled to hold the Society liable for any damages or any claim whatsoever for the loss, destruction of or damage to any work submitted or to any part thereof or for any other matter arising from this contest or in any manner connected therewith.

"Any notice herein provided to be given by the Society may be so given by mailing the same to the respective addressee at his last known post office address.

"The signing of the conditions of this contest as above required shall constitute an acceptance thereof and shall have the same effect as if each of the contestants had signed a grant to the Society of such rights as are herein specified.

"The contest is now open and will close on Nov. 1, 1927 at noon. No manuscripts will be considered if received after such time, whether by mail or otherwise.

"Manuscripts must be submitted to the Society in care of Mr. Richard Copley, 10 East Forty-third Street, New York City."

TOLEDO HEARS SOKOLOFF

Cleveland Orchestra Applauded in Third Concert—"Pirates" Well Sung

TOLEDO, OHIO, March 12.—The third and final concert of the first symphony series sponsored by the Orchestral Society of Toledo was given by the Cleveland Orchestra, Nikolai Sokoloff conducting, in Keith's Theater on March 7.

The program submitted was delightful. Mr. Sokoloff gave beautiful renditions of the "Pathétique" symphony of Tchaikovsky and Ernest Schelling's "Victory Ball." The delectable "Sleeping Beauty" Waltz of Tchaikovsky and the "Polovtsian Dances" from "Prince Igor" of Borodin completed the program. The "Song of India" and a Brahms' "Hungarian Dance" were the encores. The concert was under the management of Grace Denton.

Under the auspices of the Scottish Rite Choir, William Howell, director, the Toledo Opera Company, comprising prominent soloists of the city, gave an exceedingly inspiring performance of Gilbert and Sullivan's tuneful "Pirates of Penzance." Both performances were given at the Auditorium Theater to full houses. The chorus was splendidly drilled. The leading rôles taken by Mrs. Alexander Houston as *Mabel*, Norma Schelling Emmert, as *Ruth*, Frederick Mills as *Frederick*, Julius J. Blair, as the *Pirate King*, Harry Turvey as a *Pirate*, and W. H. Tucker, Jr., as *Sergeant of Police*. All were well cast and in their singing and acting gave satisfaction. A large orchestra under the competent bâton of Lynnel Reed gave a delightful rendition of the score. The costumes and settings were picturesque and attractive. Mr. Howell, very competent as the general director, was assisted by Audrey Dennison.

HELEN M. MORRIS.

Pittsfield Hears "Hiawatha's Wedding Feast"

PITTSFIELD, MASS., March 12.—The Choral Art Society, with Arthur Kraft, tenor, as soloist, gave "Hiawatha's Wedding Feast," by Coleridge-Taylor, in

the Union Square Theater on Sunday afternoon, March 6. Arthur Butcher is conductor of the Society. The chorus was assisted by the Symphony Society, of which Ulysses Buhler is leader. Mr. Kraft sang also in two solo groups, with Eleanor McCormick at the piano. The orchestra opened the program with Brahms' "Academic" Overture.

E. McG.

Connecticut Legislature Declines to Indorse State Song

HARTFORD, March 12.—An unfavorable report was made this week on a bill and a petition introduced before the Committee of Education in the State Legislature, each including the words of a song suggested for adoption by the State. After both had been read at a hearing, differences of opinion arose between the members of the committee. In an executive session on the same day, the committee decided that it did not wish to undertake the responsibility of selecting a song to be given legislative approval. The reason given by the committee was that it would be difficult to choose one certain of general acceptance. May C. Bassett of New Haven was the author of one of the songs submitted, "Connecticut the Glorious," suggested in a petition made by the Sons of Veterans.

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More Concerts for Parks Are Naumberg Gift

A NOTHER series of concerts will be given in Central Park this summer, sponsored by George W. and Walter W. Naumberg. The concerts will be given on the evenings of Memorial Day, July 4, July 31 and Labor Day.

"Roi David" for Worcester's Festival

WORCESTER, MASS., March 12.—Modern music will again have a place in the next Worcester Music Festival in October. Albert Stoessel will conduct Honegger's "Le Roi David," two choruses and the "Coronation Anthem" of Handel, Deems Taylor's cantata, "The Highwayman"; a choral piece by Gustav Holst, "Turn Back, O Man," and Bach's "Coffee" cantata.

Newark Festival Dates Announced

NEWARK, N. J., March 12.—The thirteenth Newark Music Festival will be held at the Sussex Avenue Armory, Newark, May 2, 3 and 4. C. Mortimer Wiske is the musical director. The Newark Philharmonic Orchestra, a chorus of 600 and the following artists will take part: Amelita Galli-Curci, Lucille Chalfant, Kathryn Meisle, Lawrence Tibbett and Moriz Rosenthal.

Announcement!! The Foremost Russian Baritone Georges Baklanoff For ten years leading baritone with Chicago Civic Opera



First Trans-continental Concert Tour September, 1927, to May, 1928

"Overshadowing all else was Georges Baklanoff."

Warren Storey Smith, Boston Post

"Incomparable. There is not a moment on the stage when he is not dramatically significant."

Philip Hale, Boston Herald

"The presence of Baklanoff lends artistic 'tone' to any performance."

Herman Devries, Chicago American

"A romantic giant. This Russian baritone's personality is one of the most alluring that has ever crept into the theater."

Eugene Stinson, Chicago Journal

"No matter what it is he sings, he gives it an individual twist."

Karleton Hackett, Chicago Post

Martin Ross Concert Management, Kimball Hall, Chicago

LONG BEACH MUSIC HAS VARIED NATURE

Club Observes Nineteenth Birthday with Gala Program

By Alice Maynard Griggs

LONG BEACH, CAL., March 12.—The Woman's Music Study Club celebrated its nineteenth anniversary with a program and luncheon at the Pacific Coast Club. The president, Mrs. Wilbur R. Kimball, presided. Guests of honor were Mrs. Abbie Norton Jamison, of Los Angeles, president of the California Federation of Music Clubs, who gave an address on "Bearing a Musical Message"; and Mrs. William E. Mabee, of Los Angeles, chairman of Church Music, National Federation of Music Clubs, who brought greetings from the federation. Another speaker was Lucy E. Wolcott, first president of the club. The musical program was given by the choral section, L. D. Frey, director; the Virginia Hubbard Violin Quartet; the Freysingers Ladies' Quartet; Katherine Ethier, soprano, and Mrs. I. B. House, reader. Accompanists were Mrs. Rolla Alford, Jane Stanley and Mary E. R. Foreman.

The subject for discussion by the study section of the club at an earlier meeting was orchestras and the string quartet. Mrs. Allen K. Chase was leader. A quartet composed of Mesdames Chase, Barker, Torosian and Taylor gave two numbers; and the Woman's Orchestra, led by Eva Anderson, was heard. The club gave a miscellaneous program, the artists being Mesdames Umack, Greene and Brewster. The string quartet also appeared. Mesdames Parkinson and Bayer were accompanists.

Marjorie Dodge, soprano, and Claire Mellonino, pianist, presented a program for the Assembly at Polytechnic High School on Feb. 23. The Luboviski Trio gave a program for the Assembly in Woodrow Wilson High School on Feb. 25. The orchestra of Polytechnic High School, Dwight S. Defty, director, and

the orchestra of Woodrow Wilson High School under George C. Moore, have appeared before many clubs recently.

St. Anthony's Choir, of which Joseph Ballantyne is director and Madeline Gumprecht, the organist, sang the cantata, "The First Christmas" by C. Whitney Coombs at the opening of the auditorium of the parochial high school.

The Beaux Arts Trio, members of which are Ruth Foster Herman, contralto; Mrs. O. G. Hinshaw, reader, and Mae Gilbert Reese, pianist, appeared in the First Congregational Church on Feb. 25. The same evening, Dan Gridley, tenor, assisted by Gladys M. Townsend, reader; the Belmont Heights Methodist Episcopal Church orchestra, and Ivy Mae Travis, accompanist, appeared in First Methodist Episcopal Church, and Myrranna Richards Cox, Welsh contralto; Mrs. Francis Lee Albert, reader; Mrs. Arthur J. Keltie, organist, and the I. H. M. Glee Club were heard in First Presbyterian Church.

The Philharmonic Trio, Sol Cohen, violin; Earl Bright, 'cello; Alfred Kastner, harp, were presented by the Ebell Club on Feb. 28.

Mrs. James Savery soprano, and Rolla Alford, baritone, sang for the Woman's City Club recently. Accompanists were Elizabeth O'Neil and Mrs. Rolla Alford. Mrs. O. G. Hinshaw gave several readings.

Under the auspices of the Ebell Club, the Lyric Club of Los Angeles, led by J. B. Poulin, gave a concert in Polytechnic High School Auditorium. Mary Booth, contralto, and the Madrigal Octette assisted. Mrs. M. Hennion Robinson was the accompanist.

Russian music was discussed at the Delphian Society by Ethel Willard Putnam, with musical illustrations by Rolla Alford and Ada Potter Wiseman.

Guido Casselotti presented members of his vocal class at Polytechnic High School Auditorium on Feb. 25.

A musicale was given by the Indiana State Society on Feb. 25. Participants were Garnet Rynearson Jones, Orville Cooper, Margaret Trainor, Ray Townsend, W. Whitten, Thelma Devine and a string quartet.

BERKELEY CONCERTS HAVE GREAT APPEAL

Hertz Leads New Symphony In Last of Current Appearances

By A. F. See

BERKELEY, CAL., March 12.—The fourth concert of the San Francisco Symphony series brought a new symphony and a soloist.

The symphony was Kalinnikoff's in G Minor and won instant recognition. Alfred Hertz and his men gave it a brilliant reading. The soloist was Leonid Bolotine, of the orchestra forces, playing Conus' Violin Concerto in E Minor. This interesting and highly tuneful number was read with adequate technic and expression. Debussy's "Afternoon of a Faun" lent exotic color to the program, and Anthony Linden came in for his share of honor with his flute passages. The Kreisler "Caprice Viennoise" and "Liebesfreud" ended the program. Throughout, Mr. Hertz was in a happy mood. This was the last of the season's concerts by the orchestra.

The third annual concert sponsored by Alpha Mu, music honor society at the University, presented the Oakland Symphonic Ensemble, directed by Maurel Hunkins. Sterling Hunkins, 'cellist, was heard in Bruch's "Kol Nidrei" with orchestral accompaniment. The orchestral numbers were Beethoven's "Egmont" Overture, the Largo from Dvorak's "New World" Symphony, "Young Prince and Young Princess" from the "Shéhérazade" Suite and Tchaikovsky's "Nutcracker" Suite. The public was invited.

A recent program of the Amphion Club, a young professional group, was arranged by Cramen O'Barrio and given at the home of Mme. Wilson-Jones. Anita Cooley, soprano, was guest soloist, and had the assistance of Eleanor Chamberlain, pianist, and Austin Armer, flutist. Others to contribute were Mary Chamberlain, violinist; Eugenie Schutte, pianist; Franklin Roberts, baritone; DuBoise Ferguson, soprano, and Frank Denke, pianist. Schumann's Quintet was given a good reading.

A series of evenings of music has

been inaugurated at the Hotel Claremont. The first presented Bertha Weber, composer-pianist, and Katherine Coolidge, soprano. The program was titled "An Evening with Alaska, France, Italy and England" and featured compositions of Miss Weber relative to these places. Mrs. Coolidge was favorably received.

A meeting of the Etude Club brought a varied program of ensemble numbers. Mildred Johnson and Dorothy Minty, violinists, played Cedric Wright's arrangement of Mihailoff's "Peasants' Choral," and music by Burleigh, Drigo, and Bach. A septet from the choral sang. A string quintet, and a piano quartet, with violin and 'cello, played Debussy numbers, arranged by a member of the club, Mrs. Harold Knowlton. Mrs. N. B. Jacobus was chairman.

Among the activities of the Wisler School of Music was a recent reception to Henri Deering, pianist; and a recital by two students, Eunice Mosekian, pianist, and Ena May Butts, vocalist. Bach, Chadwick, Beethoven, Grieg, Cowen, German, and Cyril Scott numbers were ably given.

The University of California announces that Leonard McWhood will direct the girls' glee club, the "Treble Clef," succeeding the late Paul Steinendorff.

San Diego Likes Gabrilowitsch Recital

SAN DIEGO, CAL., March 12.—Displaying a complete mastery of his instrument, Ossip Gabrilowitsch gave a piano concert on the Amphion artists' course recently. The program was worthy of the master; built solidly on the classics, with a touch of the best modernism at the close. The height of the evening was reached in Mr. Gabrilowitsch's playing of the Beethoven Sonata in F Minor. Other numbers were by Handel, Bach, Chopin, Ravel and Debussy. W. F. R.

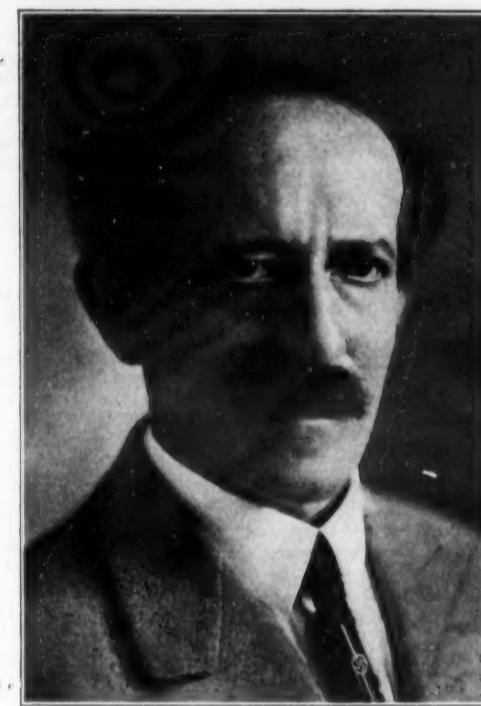
Indiana Director Resigns Post

SHELBYVILLE, IND., March 12.—Gilbert Bronson, who was for many years director of music at the Indiana Masonic Home at Franklin, has resigned and will retire from active work for a time. Fred Jewell of Worthington succeeds Mr. Bronson.

H. E. H.

Minneapolis Hears

George Liebling and Kimball Piano



Minneapolis Tribune

JAMES DAVIES

Mr. Liebling has a sense of proportion in his attitude toward Beethoven; he feels the stimulus of profound thought and reacts to it with both power and imagination. The Adagio in this sonata is a thing of living beauty and was conceived in this manner by the performer. There is strength in even the most delicate musical expression, a strength that ran through the pianissimo passages, which at the same time conveyed tenderness and vivid poetry. The imaginative quality of this work was caught admirably and presented brilliantly.*

To him Chopin is not a puzzle, but a composer with a vital message, that needs no extraneous addenda to create the right kind of atmosphere. He creates his own atmosphere out of the music.*

"This artist has technic enough to disregard technic, he has splendid control over the pianistic dynamics, he knows the secrets of tone-weight and tone balance, he moves surely toward whatever his goal may be, for his musical knowledge is wide and deep.*—Feb. 9, 1927.

Minneapolis Star
By SOUTHWORTH ALLEN

Liebling Poetic in Program of Classics

George Liebling gave a very fine account of his musicianship.*

The intensity was entirely polished especially as Liebling was fiercely poetical as well.*

There was also a fine sense of proportion, a finely chiseled tone, clarity, precision and feeling.*

Beethoven's "Waldstein," began the evening.* The Adagio was a well of lovely sentiment and the Allegro man non troppo a model of worthy eloquence.*

Schubert's "Wanderer" revealed the depth and breadth, the flow and passion of Mr. Liebling's style.*

Chopin's "Barcarolle" was richly colored.*

Here is an artist capable of firing the intellect and touching the heart. And he does stir the pulse. Feb. 9, 1927.

Minneapolis Journal
By VICTOR NILSSON

Enthusiastic Audience Greets George Liebling—Plays Beethoven, Liszt and Chopin

In the Beethoven sonata Mr. Liebling at once revealed himself as a scholar who for technique and interpretation has drunk deep out of the wells of first class tradition and at the same time is easily recognizable as an individual artist who is fully familiar with every phase of modern pianism as well. Of the performances by great pianists of the "Waldstein" sonata Mr. Liebling's most directly recalls that of Eugene d'Albert. It had impetuosity and power and the warm glow of color. "Waldstein" will never die. Mr. Liebling interpreted it with lyric intensity. The finale was very brilliant.

In conclusion was given a very interesting performance of Liszt's second ballade, in B minor, for which Mr. Liebling had reserved some exquisite treble passages of purest crystal. Again enthusiastically applauded, he happily combined Schubert with Liszt in "Hark, Hark the Lark."—Feb. 9, 1927.

Master Class Summer 1927 to Be Held in Chicago

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Welte-Mignon (Licensee) Records

New York's Week of Concerts and Recitals

[Continued from page 11]

Oliver Stewart Sings

Oliver Stewart, a tenor who has been heard previously in New York and on tour, gave a recital in the Town Hall on the evening of March 10. Mr. Stewart has a light but low-pitched tenor voice, which at its best moments is of smooth and pleasing effect. His method is concentrated upon securing head resonance, with the result that the lower tones often come forth uncertain as to pitch and quality. The French numbers last week seemed to fit this style of production best, and in Duparc's "Chanson Triste" his singing had something of the suave quality associated with Gallic lyric tenors. His interpretative efforts, throughout a list including lieder of Brahms, Wolf, Strauss and others, as well as a Handel aria from "Sosarme" and other old-time airs, occasionally were lacking in emotion. These works offered some moments of large-toned and pleasing use of middle voice, despite sameness of mood. An arioso from "Andrea Chenier" was less impressive, because of lack of breath resource on the part of the singer. His platform manner seemed to lack somewhat in repose, a matter which Mr. Stewart might easily remedy. Marion Sims was a sensitive accompanist. The audience was cordial.

N. T. O.

Recital Management Arthur Judson announce that owing to the success of her recent Recital Series of the 32 Beethoven Pianoforte Sonatas

Katherine BACON



will give an extra Recital
at

TOWN HALL
123 West 43rd Street

Saturday Afternoon
(the 100th Anniversary of the death of the Composer)

March 26th, 1927
at 3:00 o'clock

BEETHOVEN PROGRAM

Sonata in C major, op. 53 (Waldstein)
Sonata in E flat, op. 81a (Les Adieux)
Sonata in A flat, op. 26 (Funeral March)
Sonata in C sharp minor, op. 27, No. 2
(Moonlight)
Sonata in F minor op. 57 (Appassionata)

640
Olga Samaroff
N. Y. Eve. Post—March 8, 1927:

"It was a pleasure to find Steinway Hall crowded with music-lovers who evidently realized the magnitude of Miss Bacon's achievement and gave her an ovation at the close of the finely played C minor Sonata."

In her performance of it I found those same fine qualities of brain and musical instinct which made her performance of the Sonata Opus 106 so impressive.

Miss Bacon understands and feels what she plays and she has at her command a technical equipment equal to all the demands made upon it by the two most difficult of the Beethoven Sonatas which I heard her play. It is, therefore, fairly safe to assume, even by one who has been unable to hear the entire series, that Miss Bacon has accomplished her gigantic task of playing the master's thirty-two Sonatas with a grasp, a musicianship and a pianism which should place her in the front rank of women pianists."

RECITAL MANAGEMENT ARTHUR JUDSON
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New York City
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Elly Ney of Bonn

Beethoven bulwarked the first part of Elly Ney's recital in Carnegie Hall on the evening of March 11. The pianist included as her chief item the massive "Hammerklavier" Sonata—a not unfitting good turn for a fellow-townsmen in his centenary year, Mme. Ney herself claiming Bonn as her birthplace. Whether this was a wise program choice is another matter. Certainly the later sonatas are food for special audiences and they should be given in an intimate hall. Mme. Ney's interpretation of the great opus had many moments of beauty. She approached her task with devotion, but she somewhat unduly retarded the slow movement—so that its subdued effect was almost lost in the huge Carnegie spaces. Her conception of the work had force and serenity, but structural details were sometimes debatable.

Technically, the artist seems to have in large part modified her "first manner" of Valkyr-pianism. Though she can still summon crashing sonorities when she chooses, it was her remarkably crisp and clear-toned management of bravura that made delightful much of her playing in the opening Variations in F Major by the same composer. Beethoven demands above all precision. Mme. Ney proved again that she can be a first-rank executant when she is minded. There were clarity and tonal charm, in addition to cool and level mastery, in her playing of this number, and of a Beethoven encore that followed the Sonata.

The second half of the program included some of the most popular short pieces of Chopin, in addition to a Marche by Prokofieff, Pick-Mangiagalli's "Danse d'Olaf" and a Danse of Debussy. There was no doubt as to which half of the list pleased the greater number of her hearers more. It must be said that the pianist's virtuosity was as remarkable in the Chopin as elsewhere. A number of encores were called for at the close.

R. M. K.

Ellen Edwards' Recital

Ellen Edwards, a poised and capable young pianist, was heard in a recital at the Steinway Salon on Friday evening, March 11. The program was one gratefully lacking in the all-too-common stodginess that infects piano recitals. Miss Edwards' vivacity of style was attractive. Her technical gifts seemed more than average, the quality of her tone clear and pleasing. Her interpretative attitude was one of rather common-sense vigor, with little dawdling over sentimental nuance or sensuousness. Her playing at moments was a little deficient in emotional depth and reflective qualities. Beginning with numbers by Bach, one in a Busoni arrangement, she included also twelve Chopin Preludes and modern works of Bridge, Bax and MacDowell, with a closing brace of Brahms. Her listeners were warmly appreciative and at the close asked for encores.

N. T. O.

Mr. Casella and Stradivarius

Under the baton of Alfredo Casella, the Rodman Wanamaker collection of rare stringed instruments was brought into play again in the Wanamaker Auditorium on the evening of March 11, together with other instruments needed for the occasion and with Charles Courboin at the organ. The feature of the concert was the world-premiere of Mr. Casella's "Concerto Romano" for organ, strings, brass and timpani, which was commissioned by Mr. Wanamaker for these concerts. Other works played included Bach's Third Brandenburg Concerto; Handel's Viola Concerto in B Minor in the Casadesus arrangement, with Samuel Lifschey playing the solo part; Veracini's "Concerto Grosso dell' Opera Seconda" especially arranged for these concerts by Francesco Malipiero; two movements from Beethoven's Septet in E Flat, Op. 20; and solos for Viola with string accompaniment by Bach and d'Hervelois.

With the best intention in the world, it must be said that these marvellous fiddles of various sizes have been heard to better advantage. There seemed to be a lack of pointing in many places and there was more than one place where rhythms were unsteady and where the instruments were not absolutely as one. This was especially noticeable in the Handel. Mr. Lifschey's playing of the

arrangement of Bach's "Come, Sweet Death" was fine and uplifting, but he was less fortunate in the dance by d'Hervelois which followed.

Mr. Casella's work, which concluded the program, is in three movements, Allegro, Largo, and Cadenza Toccata. The composer disclaims any intention of writing "program" music and states that the title is used "simply because the author believes that perhaps he has achieved a musical result from long hours of meditation passed in contemplation of the beauties of the Eternal City."

From one hearing, it is not easy to discern what these esoteric beauties referred to may be. Mr. Casella's Concerto does not seem to be highly original thematically nor in development. It may be that the discordant contention between strings and trumpets had its inspiration in the struggle between Fascism and Bolshevism, for the music has to be listened to horizontally and not vertically, and many things seem to be taking place at the same time. A further program note reminds the listener that the "characteristic plastic Roman styles have probably guided the construction and determined the spirit of this symphonic 'fresco.' It should be added that of all the styles which mingle in that of the city of St. Peter, that which has evidently had the most direct influence on the Concerto Romano, is the Berninian 'baroque.'" In other words, Mr. Casella's Concerto has a program after all.

The work was given what must be assumed to be an authentic and careful performance, and there was no doubt of its success with a crowded audience which contained many noted musicians. Mr. Courboin's playing was, as always, very fine and equally poignant in both the Veracini and Casella numbers.

Too much of praise cannot be said of the practical use to which Mr. Wanamaker is putting his violins instead of leaving them coldly in a safe-deposit vault.

J. A. H.

The Rubinstein Club

The Rubinstein Club gave its second Saturday afternoon musicale March 12, in the Astor Gallery at the Waldorf, with

the Criterion Male Quartet and Jeraldine Calla-Nolan, soprano, as guest artists. They contributed between them a very enjoyable, well-balanced program. The Quartet, made up of John Young and Frank Mellor, tenors; George Reardon, baritone, and Frederic Thomas, bass, sang with its usual finesse numbers by Dudley Buck, Dichmond, Archer Gibson, Mark Andrews, Herbeck and Vanderwater, several folk-songs, a medley of present-day melodies and a humorous group. Miss Calla-Nolan won much applause for her singing of Campra's "Charmant Papillon," Bemberg's "La Fé au Chansons," "Ah, fors e Lui" from "Traviata," Arne's "Lass with the Delicate Air," Boes' arrangement of De Lang's "Dutch Serenade," "Hageman's "Cunnin' Little Thing," Burleigh's arrangement of the Irish "Love Watches" and Winter Watts' "Little Shepherd Song." Kathryn Kerin Child and Irving Weill played the accompaniments.

E. A.

Dimitri Tiomkin's Second

Presenting an unusual program of short numbers Dimitri Tiomkin gave his second piano recital of the season in the Town Hall on the afternoon of Saturday, March 12. Mr. Tiomkin displayed a facility of attack and a technic especially noteworthy for its deftly controlled power that imparted vigor and brilliance to his performance. On the whole his phrasing was apt and eloquent though there were moments of blurred playing. His program opened with a Fantasie et Fugue by Bach-Liszt; a first time performance of Soler's Sonata in D Minor, a wholesome, unpretentious work of plaintive lyricism; Padre Martini's "Siciliana," and Two Organ Preludes by Bach-Busoni. These were followed by "Five Sketches in Sepia" by Ernest Bloch, a first-time presentation, and other modern pieces by Tansman, Stravinsky, Prokofieff, Milhaud, Poulen, Ravel, and the pianist's own "Quasi-Jazz," a gay, swiftly moving morsel given for the first time anywhere and repeated as an encore.

The music Mr. Tiomkin chose to play, though it gave ample evidence of his powerful style and precise tonal control, presented little opportunity for judging his capabilities as an interpretative artist. His program was one mainly for the intellect rather than for the emotions.

H. S.

[Continued on page 22]



AGAIN

KATHERINE PALMER

HAS BEEN CHOSEN TO "ASSIST"
THIS TIME (MARCH 17th) THE BROOKLYN
ARION SOCIETY'S BIG BEETHOVEN CONCERT

KATHERINE PALMER, SOPRANO

DIRECTION—CATHARINE A. BAMMAN, 50 WEST 46th STREET, NEW YORK CITY

SUPERVISORS VOTE TO AID FEDERATION

600 Members of Eastern Conference Meet in Worcester

By Tyra Fuller

WORCESTER, MASS., March 12.—Significant in its bearing on future sessions was the tenth annual conference of the Eastern Music Supervisors, which convened here March 8 to 11. It was decided to accede to the request of the National Federation of Music Clubs to join interests more closely. Conferences will hereafter be biennial and will be held in odd years, alternating with those of the Federation. The Eastern Supervisors will also merge their publication with that of the Federation.

These matters were decided at the annual meeting held on Thursday afternoon in Chamber of Commerce Hall. Dr. Victor L. F. Rebmann presided. The new officers elected are: President, Elbridge S. Pitcher, Auburn, Me.; first vice-president, M. Claude Rosenberry, Harrisburg, Pa.; second vice-president, Pauline A. Meyer, Cortland, N. Y.; secretary, Grace G. Pierce, Arlington, Mass.; treasurer, Clarence Wells, Orange, N. J.

More than 600 supervisors from many States attended the conference, which was the first of its kind to be held in Worcester. The headquarters were at the Bancroft Hotel. The conference was opened on Tuesday evening with registration and with a meeting of the executive board.

A part of Wednesday and Thursday mornings were devoted to visiting Worcester high, normal and grammar schools, where the visitors had the opportunity to hear glee club singing and view classes in music appreciation and grade work.

Mayor O'Hara and Walter S. Young, superintendent of schools, addressed the opening session on Wednesday afternoon. An address, "Myself and Other People," was given by Dr. Ashley Leavitt of Boston at this time.

Thursday and Friday mornings were devoted to round table discussions on competitive festivals, instrumental music, junior glee clubs, smaller school systems, radio and junior high schools.

Albert Stoessel, conductor of the Worcester Festival Chorus, led a choral assembly in which all the supervisors were requested to join. Mr. Stoessel was one of this year's initiates into Phi Mu Alpha Sinfonia Fraternity.

On Wednesday evening delegates attended a concert given by the Classical High School Glee Club and Orchestra, led by Arthur Dann.

Following the annual meeting on Thursday morning, George H. Gartlan, director of music in the New York schools, spoke on "Music as a Background for Education." Herbert Witherspoon, president of the Chicago Musical College, spoke interestingly on "The Power of Music in the Development of the Child." Later that day came the formal initiation and banquet of the Phi Mu Alpha.

On Thursday night a concert was given in Mechanics Hall by the Worcester Festival Chorus. Mr. Stoessel was the conductor and Mrs. J. Vernon Butler, the accompanist. In addition to choral numbers, the program included two groups of violin numbers played by Mr. Stoessel and a group of songs by Florence McGuinness, soprano.

The retiring president, Dr. Rebmann, lauded the work of Charles I. Rice, veteran supervisor of music in the Worcester schools. On Friday afternoon

addresses were made by Dr. Edward Howard Griggs and Nathan Haskell Dole of Boston. The latter spoke on the centenary of Beethoven's death. This was followed by an excellent concert by the High School Band and Orchestra and a chorus of 1000 children. Charles Rice conducted.

The session was closed with a banquet at the Bancroft Hotel at which Franklin Dunham of New York was toastmaster. A program of songs was arranged by the Worcester committee and given by George Rasely of New York, accompanied by Frank Braun. An address on "Music and Words" was given by T. A. Daley of Philadelphia. The banquet committee included Charles Rice, F. Powell Conklin, Alberta Waterbury, Arthur S. Witt and Duncan Mackenzie.

Among the chairmen and speakers in the round table discussions were: Dr. Hollis Dann, Mrs. William Arms Fisher, Augustus D. Danzig, Norval L. Church, Leonard Elsmith, Robert Soul, L. V. Buckton, Charles Tillinghast, Edward Zeiner, Edwin T. Tracy, Ralph L. Baldwin, Pauline Meyer, Ruth Wolcott, Mrs. Van Vechton Rogers, Mrs. H. C. Marden, N. Searle Light, George L. Lindsay, Peter W. Dykema, Franklin Dunham, C. M. Tremaine, Duncan Mackenzie and Elbridge Newton.

Eminent German Composers Join Advisory Body of Beethoven Week

Frederick N. Sard, executive director of Beethoven Week, to be held from March 20 to 26, sponsored by the Columbia Phonograph Company, has received the following cable from the foreign offices of the company: "The following German composers have accepted membership in the advisory body of your Beethoven Week: Franz Schreker, composer, and conductor of the Philharmonic Choral Society, Vienna; Siegfried Wagner; Max Von Schillings, composer of "Mona Lisa"; Georg Schumann, composer and conductor, Berlin; Baron E. N. Von Reznicek, composer of numerous operas, Berlin; George Schunemann, teacher and writer on music and lecturer at the University of Berlin." With the addition of these names the international scope of Beethoven Week is confirmed. The advisory body now consists of eminent representatives of England, France, Germany and Austria and 150 leading representatives of art and industry in America.

Gunster Sings at Lakeland, Fla.

LAKELAND, FLA., March 12.—Frederick Gunster, tenor, was presented to local music lovers recently by Southern College in a program ranging from Beethoven to "Leetle Bateese." Mr. Gunster was successful in his interpretations of classical music, and captivated his hearers with presentations of lighter songs. His final group contained a number of Negro spirituals and melodies, sung in costume.

Florence Macbeth Returns to Florida State College

TALLAHASSEE, FLA., March 12.—Florida State College brought Florence Macbeth to the College for a second appearance on Feb. 19. On this occasion she gave her program, "Three Generations of Prima Donnas," appearing charmingly as Jenny Lind and as Adelina Patti. Her singing aroused great enthusiasm.

CHARLES CITY, IOWA.—Edwin Hosking, director of the High School Band and Orchestra for the last four years, was re-elected recently by the board of education. The band won the Iowa State championship in 1926.



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Naples Removes Caruso's Body from View

THE body of Caruso, preserved in lifelike state by a special embalming process, no longer lies in view under a glass cover in its mausoleum in Naples. Recent dispatches from the Italian city state that the authorities have replaced this transparent cover with a slab of granite weighing 3000 pounds. The action of the guardians is said to have followed an attempt by a motion-picture company to make a film of the tenor in his last resting place—which was deemed a kind of sacrilege. The doors to the mausoleum were locked and will probably remain so except on All Saints' Day, Nov. 2, when Neapolitan custom prescribes that tombs shall be opened in order that the surviving members of the family may visit them.

Stravinsky Symphony Introduced to Coast

LOS ANGELES, March 12.—The Glendale Symphony, Modest Altschuler, conductor, gave an interesting concert in the Tuesday Afternoon Clubhouse, Glendale, on March 7. This concert brought the first Pacific Coast hearing of Stravinsky's First Symphony. A quartet composed of Beatrice Bowman, Vernie Brand, Dan Gridley and Fred Hoffman, was heard in a Mozart-Tchaikovsky number.

Omaha Club Presents Giannini

OMAHA, NEB., March 12.—The Tuesday Musical Club, Mrs. Lucien Stephens, president, recently presented Dusolina Giannini, soprano, in recital in the Brandeis Theater. Miss Giannini won her audience with her artistic singing. Molly Bernstein was at the piano.



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GANZ MAKES ONLY RECITAL APPEARANCE IN ST. LOUIS

English Singers and Grainger Give Programs of Especial Interest—Church Concert is Enjoyed

ST. LOUIS, March 12.—The only recital appearance of Rudolph Ganz this winter roused unusual enthusiasm. The audience completely filled Sheldon Memorial Auditorium, and many seats were placed on the platform. Mr. Ganz displayed his piano virtuosity in satisfying style. He played Beethoven's "Moonlight" Sonata, Schumann's "Etudes Symphoniques," MacDowell's "Improvisation" and "March Wind," Grieg's Ballade and works of Debussy and others with superb musicianship. The concert was given for the benefit of the Community Music Schools, organized to bring better music to the neighborhood centers.

The English Singers were heard in Howard Hall in a series conducted by the Principia School. A capacity audience was entranced by the beauty and simplicity of their performance of motets, madrigals and ballads by old and modern English composers.

The Young Musicians' Club of the Mary Blackwell Stevenson Piano School presented Percy Grainger in a piano recital on a recent Saturday evening in Webster Groves High School. Mr. Grainger outlined the principal numbers of his program before he played them.

An evening of music was given at the Pilgrim Congregational Church by Vernon Henshie, organist, and the Pilgrim Quartet, composed of Merlita Davis, soprano; Olga Marquard, contralto; Clarence Bloemker, tenor, and Hal Redus, baritone. The assisting artist was John Kessler, pianist, of Chicago.

SUSAN L. COST.

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NEW YORK, MARCH 19, 1927

AMERIND MUSIC

INASMUCH as *The Nation* is far from inob-servant of music in its weekly comments on the affairs of human kind, it was no surprise to find the music of the American Indian receiving recognition at the fourth of the dinners sponsored by that publication this season. Frederick Jacobi was the speaker to whom the topic was assigned, and Martin Vigil, a Pueblo from Tesuque, was the authentic illustrator.

The choice of Mr. Jacobi as an advocate was a happy one, for he is one of the very few American composers who have understood the essential mysticism of Amerind music. Many composers have utilized autochthonous themes and rhythms, but they have so transformed, and often sentimentalized, the material that its original quality is no longer recognizable. Mr. Jacobi has approached sympathetically the problems of transcription, and has written, notably in his string quartet, music which successfully conveys the aboriginal spirit.

As Mr. Jacobi pointed out in his remarks, the music of the American Indian inevitably undergoes a distorting change when it is subjected to the two most characteristic methods of traditional Occidental composition: harmonization and thematic development. Harmony, other than the concord of unison singing, is unknown to the Amerind musician, who deals entirely with rhythm and melody. Of these two elements, rhythm is the more important to him, and he has devised an infinite variety of beats and accents. His melodies seem, to our

ears, to have a certain monotony, because of his preference for using only five tones of the scale. But as we become familiar with his idiom, we discover that his melodies have individualities and that their subtleties of expression are many.

To understand Amerind music, however, we must realize that the Indian's attitude toward music differs from our own. Under the influence of material civilization, which is essentially a secularizing process, we have divided music into two categories: religious and secular. It is only rarely that our secular music contains a spiritual content, when the genius of a great composer illumines and transfigures his material. But to the Indian, all music is religious in its essence. The great majority of his songs and dances are ritualistic, for he believes that he himself, as well as every living thing, is an emanation of a universal creative principle, and that he is constantly in direct contact with this Great Spirit.

Music is to the Indian a means of entering upon the spiritual plane, of inducing in himself a condition of mystic ecstasy. And so mystic is his view of the phenomenal world, that he is able to regard his every-day duties as having spiritual significance. Music is therefore an integral part of his life; he sings in the cornfield or in the chase; in dance and in song he prays for good fortune at seed-time, for rain on the growing plants, for plenty at the season of harvest. Through music he puts himself in rapport with the rhythm of the universe, and identifies himself with the forces of nature.

ECCENTRICITY OF GENIUS

VOUMES have been written on the subject of genius. The highly gifted and original individuals of our race have been studied from every point of view in the endeavor to ascertain exactly what quality it is that distinguishes them from the ordinary man. Investigators have made many answers to the puzzling problem of the nature of genius. Some have gone so far as to say that genius is closely akin to insanity.

Nearly all the studies of genius are filled with data concerning personal eccentricities; page after page is filled with the vagaries and abnormalities of conduct observed in the supernormal persons. It is assumed that these deviations from the average have great significance. Undoubtedly they are interesting as anecdotes, but it is probable that they have no real bearing on the subject of genius, for eccentricities are common among men who possess no special talent. The eccentricity of genius is of a different kind and should be given a different name.

"The true characteristic of genius is concentricity, not eccentricity," writes Robert Morley in *The Sackbut*. "Every point in which a man is eccentric is a point in which he fails of being a perfect genius. The ordinary man is indeed such an agglomeration of odd eccentricities that he rarely even exhibits any center from which these eccentricities can be measured. For a man of great faculties and free mind, nothing can be more eccentric than conventionality, which means a regulation of orbit to the centers arbitrarily fixed by others. For this reason, while he is in fact the greatest of altruists, the man of exceptional genius must always appear the supreme egoist to his contemporaries.

"Genius in its essence implies an intellect so well balanced in its parts, and so free from interference by instincts and emotions repressed and not consciously understood, that it works with almost complete efficiency. The degree in which the force of instincts can be directed by the intellect to the objects that intellect has in view will be the degree in which an individual realizes his potentialities. The genius can sublimate his instincts as the motive power for scientific research, for invention and for the creative arts. The field he chooses will depend on opportunity or on the individual balance of the natural faculties of his mind.

"The degree of his eminence in that field will depend on the intensity of his instincts and on the completeness with which they are focused on their object. The mind with only one sound faculty and a high degree of focus or sublimation will, for example, produce the form of mathematical genius that is almost an imbecile in the general affairs of life, but can give cube roots of enormous figures on inspection. The mind equipped with normal or exceptional faculties in many directions and also able to secure a high degree of focus will, like Leonardo da Vinci, stand out as a genius in any field."

Personalities



Photo by Pictorial News Service, Inc.

Singers Aid Palm Beach Charity

Doris Doe, contralto, and Rafaelo Diaz, tenor of the Metropolitan, are shown during a recent conversation at Palm Beach. Here in the spacious patio of "Mar-a-Lago," the home of Mr. and Mrs. Edward F. Hutton, they sang in a twilight song recital. From the porch one is struck with the view of the sloping lawn down to Lake Worth, most beautiful at the sunset hour. The villa has only been completed this season under the direction of Joseph Urban, and this was the first time that the house had been open to the public for a benefit. The recital was sponsored by the Women's Guild of Bethesda-by-the-Sea, and more than 300 members of the winter colony were present.

Szigeti—Joseph Szigeti established something of a time record recently. He appeared with the New York Philharmonic on Friday afternoon, March 4; sailed on the Olympic that night, and was to play the Brahms Concerto under Ernst Ansermet in Geneva on Saturday of the next week.

Bell—Archie Bell, music critic of Cleveland, celebrated his fiftieth birthday on Saint Patrick's Day. Mr. Bell maintains that this is nothing more than a coincidence. His many artist friends have showered him with felicitations.

Caton—Louis Caton, tenor, was recently chosen as soloist for two honorary affairs in Washington. One was at a meeting of the Pennsylvania Society of Washington, held in honor of John S. Fisher, Governor of Pennsylvania. The other was at a charity tea of the Women's Congressional Club, given at the home of Mrs. Thomas W. Phillips.

Northrup—A novel presentation was made to Margaret Northrup, soprano, after her appearance on Washington's Birthday before 1700 listeners in Ottawa as soloist with the Temple Choir. After the concert a banquet was given, at which the singer was a guest of honor. She was presented with a silver mesh bag bearing her initial and the Masonic emblem on one side and on the other a tribute from the choir. Last, but not least important, the mesh bag contained her fee for the concert!

Schnitzer—Notwithstanding the fact that Germaine Schnitzer has recently been very busy, appearing twice in one week in New York, she was asked to be chairman of the jury formed to select a candidate for a scholarship of four years' study at the New York Institute of Art. The competition took place in Newark, N. J. The other members of the jury were Josef Lhevinne and James Friskin. The Governor of New Jersey was present, and congratulated Robert Kiss, the ten-year-old winner of the scholarship.

Schumann Heink-Barron—Typical of the kindness of that beloved artist, Ernestine Schumann Heink, was a recent case in which, after hearing May Barron, contralto, sing at the diva's New York hotel, she gave her much encouragement and predicted for her a most successful career. Highly treasured by the young singer is an offer that any of the famous contralto's stage costumes, in which she made memorable triumphs, will be at her command if Miss Barron desires to use them. Miss Barron's appearances in "Aida" at Daytona Beach, Fla., on March 5 and at Gainesville on March 6 brought twelve recalls.

San Malo—Stradivari and Amati recked little of the trouble they were making for Alfredo San Malo when, two centuries ago, they were carving the two rare violins now in his possession. So precious are they now that the violinist needs an armored car for them. When he was recently trying the acoustics of Carnegie Hall, in which he made his American débüt on Feb. 25, the insurance company that guarantees the visiting artist against loss or damage to his instruments, requested that the violins be transported to the hall in the safe keeping of lead and steel. The instruments were carried into the auditorium by an armed guard, as well protected as a king!

Point and Counterpoint

By *Cantus Firmus, Jr.*

"Tannhäuser" as Best-Seller

PURISTS may now desist from abusing the modern Tin-Pan Alley magnates. Two million copies sold of "I Open My Bills in the Sunshine to Chase Away the Due" may be downright rage-provoking in the pious sol-fa exponents, but the practice of best-selling is not new. Some archeologists have just discovered a popular song by the authentic *Tannhäuser*, who seems to have been an Irving Berlin of medieval days.

The night clubs of the early sixteenth century were kept lit by a number of ballads by this personage of the minstrel persuasion.

Indeed, so notable did his syncopations become that they might even have caused the versatile Roger Wolfe Kahn to be greenly envious—to say nothing of Ben Bernie and the rest of the clan.

Before Wagner happened upon him and started the rage for writing operas about popular composers, *Tannhäuser's* song seemed to have been stopped forever by arterio-sclerosis, or one of those digestive disorders.

Did his ditties die with him? Not in the least! They were circulated and were subjected to jazz arrangements, in much the same way as the later Anvil Chorus and "Song of India." "Venus, Vidi, Vici" is said to have had a huge post-mortem sale—eclipsing even "Silver Threads Among the Gold."

A Clostral Backslide

But the tune disappeared. Centuries passed . . . Comes now one of the persistent academical chaps with spades. In a musty European archive, among a collection of church music, he found smuggled the contraband ditty from Tann's pen.

Thus was revealed a nodding of some pious organist, or a peccadillo of a fun-loving friar. In the cloister, while hymns were buzzing, some profane tongue found solace in silent orgies of minstrelsy. Perhaps this is where the custom of reading scores originated?

It proved to be the missing red-hot tune, cunningly adapted to pious words—much as Flotow *et al* have crept into the hymnal.

We don't imagine it will have much chance against the blues of today. But perhaps some American composer, in search of material for the Great American Opera . . .

Adept

A PROPOS of the recent action of the Church of England in revising the Prayer Book, is an anecdote culled from a contemporary:

"My dear young lady," said the clergyman in protest to a girl who was playing

Texan Musicians to Play Fifth Symphony on 26 Pianos at Beethoven Celebration

SAN ANTONIO, TEX., March 12.—The Tuesday Musical Club, of which Mrs. Eli Hertzberg is president, has arranged a commemoration of the Beethoven Centenary for San Antonio and Southwest Texas, to be held on March 26 in the Municipal Auditorium. Use of the Auditorium has been donated by Mayor John W. Tobin. Special railroad rates have been obtained for points within a radius of 200 miles. Louis Santikos, manager of the Palace Theater, has granted the service of the Palace Symphony, directed by Don Delice.

An outstanding feature will be the playing of the Fifth Symphony by twenty-six pianists on twenty-six pianos, directed by John M. Steinfeldt, president of the San Antonio College of Music. Mr. Steinfeldt will play the "Appassionata" Sonata. Harry Hertzberg, son of the life president of the club, has been chosen to give the address. The Beethoven Männerchor, the Liederkranz,

and Hermann Sons Chorus will combine to sing under the baton of Otto W. Hilgers. Elizabeth Cunningham, soprano, will sing an aria from "Fidelio."

A film showing scenes in the life of Beethoven will precede the concert, during which Hugh McAmis, municipal organist, will play music especially arranged from Beethoven's works. Mr. McAmis will close the program with the Funeral March from the A Flat Sonata, played with the audience standing. There will be no admission charge, 6000 admission cards being issued through San Antonio and Southwest Texas.

Mrs. Alexander McCollister is general chairman of the committee, which includes Mrs. Leonard Brown, Mrs. Richard Craig, Mrs. Edgar Schmuck, Mrs. A. M. McNally, Mrs. Stanley Winters, Mrs. Julius Orr Campbell, Ora Witte, Gertrude Miller, Mrs. J. T. Smith, Mrs. T. H. Flannery, Mrs. Eugene Hays, Mrs. J. C. King, Lulu Griesenbeck, Mrs. Edwina Snider, Genevieve M. Tucker.

syncopated ballads on the piano noisily, "have you ever heard of the Ten Commandments?"

"Whistle a few bars," said the modern miss with assurance, "and I think I can follow you!"

Close Shave

"YES," said the famous violinist, "I have had many close escapes. But the narrowest happened one time in Russia. I was traveling in a *troika* and suddenly found myself surrounded by wolves."

"Gracious," exclaimed his fair listener. "What did you do?"

"First I began to pray. That didn't seem to help at once—"

"Yes, and then—"

"Then I tried reasoning with them. No use."

"Then what?"

"Well, finally I thought of my trusty violin. I drew it out—"

"And then?"

"They retired at once, and I kept on my way and arrived safely."

Favorite Notes

AVIATOR'S: high.
Egotist's: mi.

Banker's: do.

Golfer's: ti.

* * *

Dangerous Practice

CRITIC'S WIFE: "Do take a cup of coffee before you go to the concert, dear."

Critic: "No, I'm afraid I'd stay awake."

* * *

Incorrigible

THERE was a young singer named Ray,
Who warbled most of the day.
His friends said: "You're mad
To persist in this fad."
But he would and he did, anyway!

* * *

WE place no credence in the report that the favorite song of a well-known film comedian is "Lita Gray Home in the West."

Conditions of "Musical America's" \$3000 Prize Contest

MUSICAL AMERICA offers a prize of \$3000 for the best symphonic work by an American composer. The rules of the contest are as follows:

First—The contestant must be an American citizen.

Second—Contest to close April 1, 1927.

Third—Manuscripts will be in the hands of judges as soon as possible after April 1, 1927, and decision will be announced as soon after Oct. 1, 1927, as the judges find feasible.

Fourth—The prize winning symphony or symphonic work will have its first production during the musical season of 1927-1928 in New York, Boston, Chicago, Philadelphia, San Francisco and other cities.

Fifth—Publication rights, together with the rights of all kinds of reproduction by means of automatic instruments, or otherwise, are to remain the property of the composer.

Sixth—Manuscripts will be submitted under the usual terms of anonymity. Each manuscript will be marked with a motto or device. The name of the composer in a sealed envelope, having on the outside the same motto or device, will accompany the manuscript. These sealed envelopes will be placed in a safe deposit box until such time as the award is made.

Seventh—in the event that the judges should be unable to decide upon one composition as being entitled to the prize because of there being others of equal merit, "Musical America" will give similar prizes of \$3000 to each of the other successful contestants.

Eighth—in offering this prize, "Musical America's" sole concern is the advancement of American music, and its only connection with the contest will be as the transmitter of the manuscripts to the judges and as the donor of the award. No responsibility is assumed for the loss or damage of manuscripts.

No work that has been publicly performed, in whole or in part, will be considered.

Musical America's Question Box

ADVICE AND INFORMATION FOR STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered.

Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

Again, "Mignon"

In answering a question last week concerning Ambroise Thomas' "Mignon," it was stated that Christine Nilsson created the rôle at the world-première in Paris. This was an error. The original *Mignon* was Galli-Marié, who also created *Carmen*. Christine Nilsson was the *Mignon* of the first London production of the opera and also in New York, where she sang the rôle for the first time at the Academy of Music on Nov. 22, 1871.

? ? ?

Cast of "Colombo"

We are indebted to J. E. Krick of Hutchinson, Kan., for information concerning the cast of the world-première of Franchetti's "Cristoforo Colombo" in Genoa in 1892, concerning which J. A. Foss of Washington, D. C., inquired in our issue of Feb. 26. *Colombo* was sung by Giuseppe Kaschmann; *Isabella* was sung by Elvira Colonnese, and *Ximenes* by Francesco Navarrini.

? ? ?

Pronouncing Latin

Question Box Editor:

How should Latin be pronounced in singing? I was taught the hard C at college, but I find that most singers use a pronunciation which is very like Italian.

H. R.

Springfield, Ohio, March 12, 1927.

It has never been definitely established exactly how the ancients pronounced Latin. The "Continental" pronunciation, which is more or less like Italian, is universally used in the Roman Catholic service, so for singing purposes it may be considered the correct one.

? ? ?

Do Composers Die Young?

Question Box Editor:

Is it true that most great composers have died comparatively young?

"GEORGE."

Duluth, Minn., March 11, 1927.

By no means. Handel was 74; Bach,

65; Haydn, 77; Palestrina, 70; Gluck, 73; Meyerbeer, 70; Wagner, 70; Rossini, 78; Liszt, 75; Verdi, 87; Puccini, 66.

? ? ?

Metronome Markings

Question Box Editor:

What does the marking "M.M." with a quarter-note, and equal sign, and 84 mean?

J. J.

Amsterdam, N. Y., March 11, 1927.

"M.M." stands for "Maelzel's Metronome," and the quarter-note with 84 means that you push the weight on the bar of the metronome to 84, and give each quarter-note the value of a click. It may interest you to know that the basis of the calculation of the metronomic scale is the minute, hence, if you put the weight at sixty, the clicks are exactly one second in length.

? ? ?

Rossini's Operas

Question Box Editor:

How many operas did Rossini compose and of these how many are still sung?

T. B. T.

Rome, Ga., March 3, 1927.

Fifty-three, in all, though some of these are different versions of the same work. Of all these, "The Barber of Seville" and "William Tell" are the only two which remain in the standard répertoire.

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New York's Concerts and Recitals

[Continued from page 18]

Emilie Haberland's Recital

Emilie Haberland, soprano, was heard in Aeolian Hall on Saturday evening, March 12, by an effusively friendly audience. Miss Haberland possesses a firm soprano voice of natural beauty but still requiring refinement and development. Especially in her high notes is her voice at a disadvantage, and her phrasing likewise would bear improvement. With more experience and training she should be a capable concert singer. She was effective in "Vissi d'Arte" from Puccini's "Tosca," "Come Love With Me" by Carnevali, and "Trees" by Rosbach, the latter enabling the singer to demonstrate the charm of her voice in the lower and softer tones. Assisting Miss Haberland were Anna Farber, coloratura soprano; who sang "Caro Nome" effectively; Imerio Ferrari, bass-baritone, and Vito Carnevali, pianist-composer.

H. S.

Bauer's Final Recital

Harold Bauer is not one of the most exciting pianists, but few can approach him in the artistic business of giving a reason for everything that he does. This fundamental reasonableness was consistently in evidence on Sunday afternoon, March 13, when Mr. Bauer gave his last recital of the season. The place was the Town Hall, which held an audience notable for its musical gentility.

One might, indeed, have asked for a little less reason and for little more atmosphere in Debussy's "Estampes," and in "Clair de Lune," which was added as an encore; but in music of earlier periods in Chopin's "Butterfly" Study and in the

Sonata, Op. 111, of Beethoven, Mr. Bauer solidified his exalted position as an interpreter of the noblest ideals and the most convincing exposition. When Mr. Bauer plays music of the classical and romantic schools, his penetrating arguments leave no chance for refutation.

Mr. Bauer paved his way to the Beethoven Sonata with clavier music of the Sixteenth, Seventeenth and Eighteenth Centuries—pieces by Claudio Merulo, Leonardo Leo and Domenico Scarlatti, which were placed in the first section of the program in company with Kuhnau's "David and Goliath." The clarity of Mr. Bauer's thought and the incisiveness of his imagination made the last-named number particularly vivid; and the sheer beauty enveloping Leo's Aria in G Minor so moved the audience that Mr. Bauer repeated it.

D. B.

Mme. von Holstein's Recital

Emma von Holstein, billed as a Danish contralto, gave a song recital in the Provincetown Playhouse on the evening of March 13, with Sybil Rasmus at the piano, and André Polah, violinist, assisting with obbligatos in two songs. Mme. von Holstein's program was a commingling of good things and some very indifferent ones. She began with a group by Franz, Brahms, von Fielitz and Trunk, following this with a brace consisting of Wagner's "Schmerzen" and "Erda's Warning" from "Rheingold." The third brace, with obbligatos, was of two trivialities by Robaudi and Mascheroni, about which the least said, the better. The final group was by Walter Kramer, La Forge, Grieg, Lange-Miller and Heniques.

Mme. von Holstein, be it said, has a fine, resonant voice, far too large in volume for the tiny playhouse in which she was heard. It would seem, however, to be more of a dramatic soprano with "chest" tones at the bottom. Its middle register was brilliant and musical, and its high tones also, sounded as though they had been used to penetrate the spaces of some large opera house. The singer had abundance of that thing known as "style" which is seldom met with now, and which is the evidence of a kind of training which, alas!, is no longer to be found. She gave each song all its due in the matter of interpretation and made each individually interesting. Mme. von Holstein should be heard again in one of the more commodious up-town concert halls, for hers is an art not built for miniature effects.

J. A. H.

Maria Kurenko Sings

Maria Kurenko, the Russian soprano who made her début here last year, gave a recital in Carnegie Hall, Sunday afternoon, March 13. Mme. Kurenko's first two seasons in the United States have been exceedingly busy ones. She has given innumerable recitals all over the country. She has sung in opera on the Pacific Coast and with the Chicago Company. Sunday afternoon she added another feather to her cap by attracting a large audience on a busy afternoon and winning an enthusiastic reception.

Mme. Kurenko began with a classic group—Lotti's "Pur d'esti," Campra's "Charmant Papillon," the aria "Célo-pâtre" from Handel's "Julius Caesar" and "Non so più, cosa son" from "The Marriage of Figaro." A German group came next with Beethoven's "Kennst du das Land?" and Brahms' "Mädchenlied" and "Sonntag." A Russian group with songs by Rimsky-Korsakoff, Arensky and Moussorgsky, a French group with Martini's "Plaisir d'amour," and "Menuet," Faure's "Clair de Lune" and Debussy's "Green" and "Mandoline" and a group in English that included songs by Henry Hadley, Deems Taylor, Florence Buckingham Joyce and Pearl Curran made up the rest of the program.

Mme. Kurenko is an intelligent singer with an attractive personality. Her talents seem more those of a lyric soprano than a coloratura, however, and it was during her lyric moments that she was at her best, and there were moments when she achieved very beautiful effects. She did not seem particularly well suited to the German lieder on her list, but the Russian songs were very well done. There was, however, insufficient variety of expression to save the performance from monotony. Max Rabinowitch played good accompaniments.

E. A.

Alba Nardone, Violinist

Violin playing which gave promise of considerable achievement was heard by

an Aeolian Hall audience on Sunday evening, March 13, the recitalist being Alba Nardone. Miss Nardone began with the G Minor Bruch Concerto, continued with Tartini's "Devil's Trill" Sonata, and rounded out her list with briefer numbers by Sarasate, Sgambati, Lehar and MacDowell. The Bruch found her a trifle too much occupied with the pure mechanics of her equipment, which gave an impression of disinterestedness she later disproved. The perennial "Devil's Trill" received from Miss Nardone a performance admirable in almost every respect, it being tasteful, musicianly, and distinctly enthusiastic. In the short works Miss Nardone had opportunity for the display of a really unusual beauty of tone, and the concluding "Faust" Fantasy of Sarasate testified convincingly to her technical accomplishments. Enrico Ranieri, who accompanied, had added a cadenza to the Tartini work.

D. S. L.

Sittig Trio Scores at Brown University

PROVIDENCE, R. I., March 12.—The Sittig Trio was much enjoyed at the vesper service in Brown University on March 6. The complete organization played Loeillet's Sonata and Haydn's Trio in G. Margaret Sittig, the violinist of the group, played solos of Schubert, Brahms and Vieuxtemps, being forced to play the "Gypsy Serenade" by Valdez as encore. Edgar Sittig, cellist, gave works of Goltermann and Mehul, and gave a "Lullaby" by Scott as his extra. The audience was large and greeted all numbers with enthusiastic recognition. The work of the Trio was excellent, and the individual numbers proved the artists' ability in this field.

MacDowell Play Enjoyed in Roselle Park

ROSELLE PARK, N. J., March 12.—A creditable performance of "Scenes from the Boyhood of Edward MacDowell" by Ethel Glenn Hier was given by the junior pupils from the classes of Miss Hier and Alice Nichols at the Methodist Church on Saturday afternoon, Feb. 26. On the previous evening a similar performance was given at Birchwood Place, Tenafly, N. J. Preceding both performances a musical program of piano compositions given by the pupils of both teachers was presented.

CHATTANOOGA SCENE OF OPERA TRIUMPHS

Chicago Company Re-engaged for Another Visit Next Season

By Howard L. Smith

CHATTANOOGA, TENN., March 12.—The Chicago Civic Opera Company completed a very successful two days' engagement on Feb. 26. The operas given were: "Il Trovatore," on Feb. 25; "Madama Butterfly," matinée, Feb. 26, and "The Masked Ball" in the evening. The total attendance was between 15,000 and 16,000, and a return engagement is arranged for next year.

Henry G. Weber led a brilliant performance of "Il Trovatore," in which the leading singers were Claudia Muzio, Cyrena Van Gordon, Florence Misgen, Antonio Cortis, Richard Bonelli, José Mojica, and Edouard Coteuil. All were in excellent voice and were received with enthusiasm. The chorus was also warmly commended. The dancing of Helene Samuels and the ballet corps was another source of pleasure.

In "Madama Butterfly" the principals were Edith Mason, Lorna Doone Jackson, Clara Shear, Charles Hackett, Giacomo Rimini, Mr. Mojica, Désiré Défrère, Lodovico Oliviero and Antonio Nicholich. Giorgio Polacco conducted with authority, and the entire performance gave satisfaction.

"The Masked Ball" brought Rosa Raisa, Augusta Lenska, Miss Shear, Charles Marshall, Mr. Bonelli, Mr. Défrère, Virgilio Lazzari, Mr. Nicholich, Mr. Oliviero and Louis Derman. This opera had not been given here before, and while the presentation was admirable, the music did not arouse as much enthusiasm as did the other works.

Members of the company were entertained at a number of social functions.

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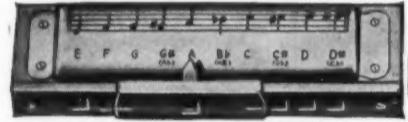
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Mr. Burnham's first group of solos were Chopin compositions, and as an interpreter of that composer he has few equals. He has wonderful breadth of tone, contrasted with delicacy of touch. A rich, sweet, and ringing quality, and a technic that seems to know no difficulties, proclaim him a wonderful pianist.

The Polonaise of MacDowell was magnificently played, closing with a prodigious climax. . . . Mr. Burnham was generous with encores.

—NORRISTOWN DAILY REGISTER.

March 1, 1927.

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PORTLAND CONCERTS REVEAL MUCH MERIT

Orchestra and Recitalists Heard in Programs of High Order

By Jocelyn Foulkes

PORTLAND, ORE., March 12.—The dominant feature of the concert given by the Portland Symphony, under the baton of Willem van Hoogstraten on Feb. 28, was the first performance of the Franck Symphony in D Minor and Rimsky-Korsakoff's "Capriccio Espagnol." "Le Carnaval Romain" Overture and "L'Après Midi d'un Faune" completed the program. Mr. van Hoogstraten's readings were characterized by precision, rhythmic verve and color. The "Capriccio" was repeated at the Saturday morning concert. Additional numbers were Bizet's "L'Arlésienne" Suite, the "Dream Pantomime" from "Hänsel und Gretel" and the Andante from Beethoven's First Symphony.

Of distinctive interest was the initial appearance here of Florence Austral, soprano, ably assisted by John Amadio, flutist, and Sanford Schlussel, pianist, on March 1, under the direction of the Elwyn Concert Bureau. Arias from "Der Freischütz," "La Perle de Bresil" and "Aïda," the "Cry" from "Die Walküre" and songs by Strauss, Cyril Scott and La Forge displayed Miss Austral's breadth of range, her dramatic ability and richness of voice.

Edith Collais Evans, soprano; Herman Hafner, tenor; E. Maldwyn Evans, baritone; Bernice Altstock, contralto; the Philharmonic Male Choir, led by E. Trevor Jones; Maud Jones Ingham and Evelyn Ewart McNary, accompanists, furnished the music for the Cambrian Society, at the St. David's Day celebration.

The piano ensemble of the MacDowell Club, directed by Ella Connell Jesse, was heard at the bi-monthly meeting. This quartet consists of Florence Youney, Ruth Crittenden, Mrs. Ross MacDonald and Mrs. Charles A. Fowler. Corynne Wall Stone, accompanied by Ruth Bradley Keiser, assisted.

Ella Connell Jesse proved her versatility and sincerity in a piano recital on March 4. A group of modern trend was placed between the "Etudes Symphoniques" of Schumann and numbers by Chopin. "Clouds" by Gene Bayson, Portland composer, received recognition.

A municipal program was presented by students from the Oregon city schools, choruses from the grade school association and church choirs under the direction of Joseph Finley. Assisting were Isa Botten and Russell Ellis Beals, pianists, and William Robinson Boone, organist.

Convention for Children Announced in New Haven

NEW HAVEN, March 12.—The second annual New England Boys' and Girls' Musical Convention is announced to be held here on May 14. The first convention was held here last year on the central green and proved a considerable success. The program has been planned under the direction of Charles Buck. Among other events, the grade schools and high and junior high schools will display their musical talents.

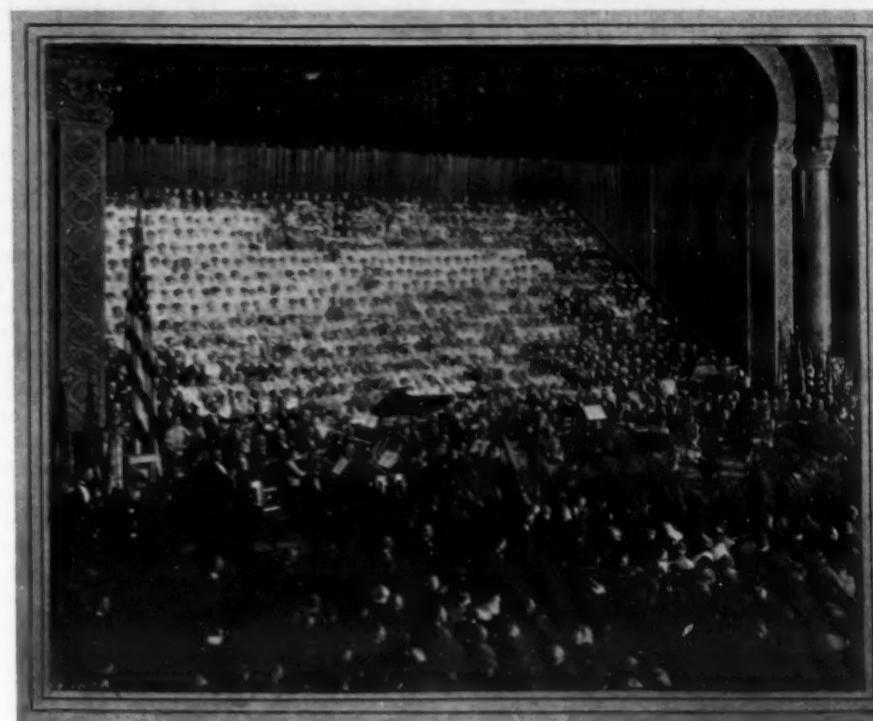
Prizes of cash for ability and for the school band coming the longest distance and a number of cups have been donated by business houses. The New Haven Advertising Club is also offering a cup.



RUTH
BRETON
Violinist

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NEW YORK

Sacramento Dedicates Its Memorial Auditorium



The Dedication Performance at the New Sacramento Memorial Auditorium, in Which the Municipal Orchestra Under Franz Dicks and a Chorus of 800 Voices Participated

SACRAMENTO, CAL., March 12.—The Memorial Auditorium, erected in memory of those who gave their lives in the World War, had its official dedication on Washington's Birthday under very impressive circumstances. The municipal chorus of 300 adult and 500 children's voices, accompanied by the municipal orchestra under Franz Dicks, gave Busch's "American Flag" cantata with Stanley Springer, tenor, as soloist. Rosamund Lamb, in behalf of the Sacramento War Mothers, presented the city with a set of chimes, and Mrs. Robert H. Hawley, president of the Saturday Club, played "America" on them.

Sacramento has long felt the need for such a building. The main hall has a seating capacity of 5000, which can be cut to 3200 by means of special curtains. One of the largest organs in the West is now being installed. The main floor of the auditorium is 90 by 100 feet, and is designed so that it can be lowered at the stage and provide a sloping floor when stage performances are being held and be kept level for other uses. When the floor is horizontal, it is at the same elevation as the stage floor area of the main arena. The stage is one of the largest on the Pacific coast—40 feet deep by 100 feet wide, and fully equipped. The Memorial Chimes, besides striking the hours and quarters throughout the day, peal "The Star-Spangled Banner" in memory of the "boys" every evening at six o'clock.

The San Carlo Opera Company played to capacity audiences in the Auditorium Feb. 27 and 28. "Faust," "Aida" and "Hansel and Gretel" were well received. There was an average attendance of 4500 at each performance.

The Saturday Club, with Mrs. Robert H. Hawley presiding, received their members in the new building for the first time Feb. 24. Carl Flesch, violinist, gave a splendid program, accompanied by Charles Hart. Mayor A. A. Goddard made the address of welcome and praised the officers and members for their splendid co-operation in securing the beautiful temple of music. The City Council, the State Legislature now in session, and many out-of-town visitors were guests. It is now the aim of the

SEATTLE AUDIENCE WELCOMES KREISLER

Concerts of Varied Sorts Given by Resident Musicians

By David Scheetz Craig

SEAATTLE, March 12.—Fritz Kreisler gave a fine violin recital under the auspices of the Ladies' Musical Club. His list embraced three of his own arrangements—of Scott's "Lotusland," Lehár's "Frasquita" Serenade, and De Falla's "Danse Espagnole." Carl Lamson was the efficient accompanist.

A benefit concert was given by Boris Malsky, baritone; Kolia Levienne, cellist; and Carolyn Swing, pianist, in the First Presbyterian Church. Miss Swing was accompanist for the singer, and Cecile Baron for the cellist. The program was varied and interesting.

The Plymouth Quartet, consisting of Margaret Moss Hemion, soprano; Ruby Ohman, contralto; James R. Harvey, tenor, and Walter J. Reseberg, bass, gave a concert in Plymouth Congregational Church, assisted by George Kirchner, cellist. The singers were also heard in solo and duet numbers, accompanied and directed by Arville Belstad.

Herbert Witherspoon, president of the Chicago Musical College, gave two lectures in Seattle, one before the Musical Art Society, and one under the auspices of the Washington State Federation of Music Clubs. His subjects were "Is Singing an Art or a Delusion?" and "Music as a Vital Factor in Education."

Mrs. Morgan A. Johnson arranged the program of the Thursday Music Club, at the home of Mrs. E. P. Jarvis, the study hour being under the direction of Mrs. L. L. Larson. The soloists were Mrs. P. H. Genter, Mrs. Ralph A. Nichols and Mrs. C. W. Chandler.

Recent programs have been given by the following studios: Paul Pierre McNeely, Edouard Potjes, Ruth H. Newland, Edna Howard, piano; Kuria Strong, voice, and Mary E. Donnell, violin.

The Nile Temple Band, Harvey J. Woods, director, and the Chanters, Orrin L. O'Dale, director-accompanist, gave a pleasing Sunday concert in the Shrine Auditorium. Edwin Mackay, tenor, was soloist. One of Mr. Woods' marches, "Master Councilor," was contained in the program.

Cimini Becomes American Citizen

LOS ANGELES, March 12.—Pietro Cimini, conductor, a resident of Los Angeles, is now a full-fledged American citizen, having received his final naturalization papers.

H. D. C.

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MAURICE FRANK MNGR

WINNIPEG PLAYERS GIVE CLOSING EVENT

Grainger Soloist with Male
Choir in Two Pro-
grams

By Mary Moncrieff

WINNIPEG, March 12.—The Winnipeg Symphony, under the auspices of the Winnipeg Orchestral Club, gave its final concert of the 1926-27 season in the Metropolitan Theater on a recent afternoon. The large theater was filled to capacity. The program played under Hugh C. M. Ross included the "Peer Gynt" Suite by Grieg, "Siegfried's Journey to the Rhine" by Wagner, Debussy's "Fêtes" and the "Blue Danube" Waltz by Johann Strauss; numbers which were thoroughly enjoyed by the audience.

The soloist was Clayton C. Quast, baritone, who was warmly applauded for his singing of the "Wacht auf, Ihr Adern und ihr Glieder" by Bach.

Large audiences greeted Percy Grainger, pianist, and the Winnipeg Male Voice Choir, Mr. Ross, conductor, at two concerts given in Central Church on March 1 and 2. On each occasion Mr. Grainger contributed three groups to the program. On the first evening he played the Fantasia and Fugue in G Minor by Bach-Liszt, the Sonata No. 3 in G Minor, by Schumann, and a group of four numbers by Chopin. These works were very interestingly played. The listeners showed their appreciation by demanding encores after every group.

Mr. Grainger's contribution to the second concert's program included numbers by Bach and Handel; Brahms' Sonata in F Minor; the "Hungarian" Rhapsody No. 12, of Liszt, and a Cradle Song by Brahms, arranged for piano by himself.

The conductor, Mr. Ross, gave an interesting and varied program, which was thoroughly enjoyed by the audience. The choral numbers were by El-

gar, Brahms, Toivo Kuula, Balfour Gardiner, Schubert, Davison, Robertson and H. W. Warner. Folk-songs arranged by Davison, Kenneth Finlay, Wood, Bantock and Hugh Robertson were features. Most of the program was new. The choir scored a marked success. A. T. Hay, bass, was soloist. F. C. S. Turner was business manager of the concerts.

Louise Macdowell entertained in honor of Mr. Grainger during his stay here.

The Music Teachers' Association also gave a luncheon in his honor.

A series of organ recitals has been organized under the auspices of the Canadian College of Organists, Winnipeg branch. Two recitals have been given, the first by Edris Seale and F. E. Hubble in Westminster Church, and the second by H. P. G. Fraser in Fort Rouge United Church.

Missouri University Glee Club Heard

COLOMBIA, MISS., March 12.—The Glee Club of the University of Missouri, under the direction of Herbert Wall, was heard in a recent concert here. A program of much merit included music of Palestrina, Allegri and others, folk and art songs. Lester Maddox, tenor, sang *Rodolfo's* Narrative from "La Bohème." Leonard Stokes, baritone, gave two solos. A quartet of singers which gave "The Mystic Stars" by Arensky, with 'cello obbligato, were Mr. Maddox, Mr. Stokes, Howard Joyner and Lee Montgomery. The last-named was heard as accompanist. Elizabeth Chevalier was the 'cellist, and A. D. Otto, the student director.

Marine Band Musician Retires After Thirty Years' Service

WASHINGTON, March 12.—After a service of thirty years in the United States Marine Band, Harry G. Sims has been retired. Mr. Sims' rank at retirement was "Principal Musician." He enlisted as a musician in the Marine Corps in 1897, and has served continuously in the Marine Band since that date.

A. T. M.



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BANGOR INTENDS TO REMODEL ITS HALL

Co-operation of Singers Is Urged to Maintain Choral Music

By June L. Bright

BANGOR, ME., March 12.—New developments pointing to the continuation of the Bangor Festival Chorus have been announced. Plans to renovate and install a new heating plant in the Auditorium are already in the hands of a committee. An appeal has been issued by Adelbert W. Sprague, conductor of the Bangor Festival Chorus, urging co-operation of local singers and a large representation at the forthcoming rehearsals.

At the annual meeting of the Bangor Chamber of Commerce last week Clarence C. Stetson, president of the Eastern Maine Musical Association and Chamber of Commerce, disclosed a new project for the Auditorium, of interest to music-lovers. Plans are being drawn, he said, for the remodelling of the building along the lines of a Colonial town hall. It is the present idea of the committee to have the plans so made that the remodelling can take place in sections and as money becomes available. When the construction is completed, Bangor will have a community center, or Guild Hall, planned as one of the most artistic and the largest wooden auditoriums in the country. Mr. Stetson urged that this is a matter that should receive serious consideration of the whole community, for the Auditorium must be looked upon as a civic asset, and not alone the home of the Eastern Maine Music Festival. There was a large attendance. Music during the evening was furnished by an orchestra of Chamber of Commerce members recruited by Henry F. Drummond.

Appeal for Co-operation

Following closely on Mr. Stetson's report came the appeal to lovers of choral music made by Mr. Sprague, associate conductor of the Maine festivals. It was as follows: "The recent announcement of festival policies through a letter to the choruses of Eastern Maine stressed the importance of keeping alive the enthusiasm and interest in choral work. Not only should the interest of the past thirty years throughout Eastern Maine be maintained, but I believe that the present offers a splendid opportunity for the singers and music lovers of Bangor to enter into a larger co-operation than in the past, and to make choral activity a vital force in our city.

"Co-operative performances by our various musical organizations have been of value in the past, both to the participants and the public. Last season it was proposed that a joint committee be organized to handle future productions of this kind. Such a committee was formed, five organizations joining in its formation, but no step toward definite concert preparation was possible, because of the heavy program burden carried by the symphony orchestra and festival chorus in their regular work.

"The chorus burden will be greatly lightened now, because of the fact that a three-day festival has apparently been abandoned in the consideration of the future policies. This will open to the festival chorus opportunity to co-operate in Bangor interests. It will be in a position adequately to prepare the festival numbers and much more music for local events.

"During the past year, three appeals, from as many independent organizations, have been made to the festival chorus to assist in giving local productions. It

was, however, agreed that such co-operation could not be entered into without detriment to the festival program preparation. This obstacle is now removed to a considerable extent.

Amalgamation Sought

"My proposal, which met with the unanimous and hearty support of the joint committee, is that the various church choir singers, and all who are in a position to study and produce choral music, form an amalgamation and all work unitedly for these objectives: assistance through concert participation in the erasure of the festival deficit, in which all of our musical people should have an interest; and the study of the masterpieces of choral music.

"The instrumentalists of Bangor have, during the period of more than thirty years, been developing an orchestra for the study and performance of symphonic music. All the lesser organizations, from the schools up, have constructively, and with purpose, contributed to that ideal. Now is presented an opportunity for the singers of Bangor to do the same service. Only by such union can the larger aims be accomplished.

"The existence of several choral interests and the accompanying demands upon rehearsal time have defeated many praiseworthy projects. One organization has been carrying on an ambitious plan to study for two seasons, but it has been unable to command sufficient attendance at rehearsals actually to prepare a program for public performances. This difficulty is essentially due to the fact that most of the singers belong to two or more organizations.

"I realize that the amalgamation suggested might mean the loss of identity of the existing interests, but if these interests are unable under present conditions to accomplish their purposes, names and titles are empty. A fresh name, such as Bangor Choral Club or Choral Art Society, might give new vigor to the cause of music. The important point is not who the persons or what the organizations are, but rather it is the study and production of beautiful and inspiring music.

"Bangor should have a chorus of fully 300. Plans are already in hand to reduce or to abolish for the year, if possible, membership dues. Let us get together and show the Festival Association that the singers of Bangor are solidly behind their effort to lift the debt, and then give to Bangor music-lovers the results of our study as our rehearsal efforts crystallize. The instrumentalists have already voiced a willingness to cooperate through their participation in the joint committee."

San Antonio Club Holds "Follies"

SAN ANTONIO, TEX., March 10.—The eighth annual "Follies" of the Tuesday Musical Club was celebrated recently in the St. Anthony Hotel. The program arranged by Catherine Clarke, brought forward younger members of the club. Taking part were Gertrude Leighton, Alleyne Jackson, Fern Hirsch, Evelyn Duerler, Hilda Briam, Mary Stuart Edwards, Effie DeCuir, Mrs. Eugene Staffel, Charles Treuter, Dorothy Louise Richter, Juanita Wright, Cuca Sapiabosch, Olga Seiser, Betty Longacre-Wilson, Dorothy Cafferelli, Barbara Brown, Idella Fox, Elma Dill Spencer, Mrs. A. M. McNally, Mrs. T. M. Wheat, Mrs. Paul Rochs, Estelle Jones, Lucille Klaus, Grace Miller, Gertrude Miller, Mrs. Edgar Schmuck, Mrs. David Bernard, Alva Rossey, Gladys Hood, Mrs. Robert Scott, Mrs. Maury Maverick, Ruth Herbst McDonald, Ruth King Haile, Camilla Cafferelli, Catherine Clarke. G. M. T.

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Boston Activities

March 12

Two famous musicians are announced to give recitals in Symphony Hall on the first two Sunday afternoons in April. Sergei Rachmaninoff will appear on April 2, and John McCormack on April 10.

Doris Emerson, soprano of Boston, pupil of Frantz Proschowsky, New York, will make her New York recital début in Aeolian Hall on March 23. Miss Emerson will sing Italian and English songs, Bach's aria "See What His Love Will Do!" and the Ave Maria from Bruch's "The Cross of Fire." Walter Golde will accompany.

The Harvard Instrumental Clubs, affiliated with Harvard University, are concluding a long and successful season. A ladies' night concert was held in Brattle Hall, Cambridge, on March 3. The Gold Coast Orchestra, led by C. E. Henderson, '28, went to New York on March 5 and made phonograph records. In the evening a concert was given by the Instrumental Clubs at Town Hall. A program was presented at the Union on March 8. A concert at New Bedford on March 11 was announced to conclude the season of the Instrumental Clubs. Earlier in the season they toured throughout a large section of the East and Middle West, presenting programs in Washington, Charleston, West Virginia, Louisville, Indianapolis, Milwaukee, Chicago, Buffalo and Syracuse.

Advanced piano and voice students of the New England Conservatory were heard in Jordan Hall on March 8. The Conservatory Orchestra, Wallace Goodrich, conductor, assisted. The following students participated: Eleanor Packard, Somerville; Madeline V. Coleman, Washington; Mildred Kidd, Brownwood, Tex.; Marion Messinger, Kingston, N. Y.; Claire L. Little, Ebensburg, Pa.; Florence M. Wild, East Barnett, Vt.; Luise H. Bube, Brockton, Mass.; Florence J. Barbiers, Maplewood, N. J.; Maria Iacovino, Warren, R. I.; Natalie Lucia, Milwaukee; Helen E. Watlington, Woodside, Bermuda.

Word has been received from Cairo, Egypt, that Giovanni Lazzarini, baritone, pupil of Theodore Schroeder, was acclaimed at the Opera House there in several rôles. At the première of "Turandot," Mr. Lazzarini received an ovation.

Evelyn Clark, another Schroeder artist, contralto, of Providence, R. I., recently sang for the Chaminade and MacDowell clubs of Providence. Mrs. Clark will next season give a program by Massachusetts and Rhode Island composers.

Mme. Waterman-Stockwell, New Haven, Conn., concert soprano, is fulfilling important engagements in Connecticut, New York and Rhode Island. Mr. Schroeder announced that upward of ten of his artists will be heard in Boston recitals next season.

Jue Fong, the young Chinese tenor, and a Schroeder pupil, is fulfilling engagements throughout the country.

The Music Lovers' Club gave its regular Tuesday morning concert in Steinert Hall, March 8. Those to perform were: Katherine Follet Mann, soprano; Mildred Ridley, 'cello; Marion Jordan, flute; Edwin Otis, baritone; Clifford Kemp, pianist; Carolyn Rice Colvert,

harp. Mr. Clifford Kemp accompanied the Misses Mann and Jordan, besides contributing solos. J. Arthur Colburn accompanied Mr. Otis, and Myrtle Jordan, Miss Ridley.

The first Lenten Musicale given at the West Somerville Universalist Auditorium, on March 9, was a gratifying success. The following artists were acclaimed: Lillian Givan, soprano; Mildred Vinton, piano; Priscilla Warren, 'cello, and Harris Stackpole Shaw, organ.

Minnie Stratton-Watson, mezzo-soprano, and Frank Watson, pianist, were feature artists at the musical, bridge and tea held at Mrs. Malcolm French's home, Brooklyn, for the benefit of the McClintock School Scholarship Fund.

Angela McCarthy, contralto, pupil of Arthur Wilson, will make her Jordan Hall recital début on March 24. Reginald Boardman will be the accompanist.

Allan Farnham, violinist, played at the afternoon of poetry and drama given by Mrs. Fiske Warren, on March 8, in the Repertory Theater for the benefit of the Camp Fire Girls' \$10,000 campaign fund.

A program was given in the Impromptu Club series of Wednesday morning musicales, sponsored by Mrs. Walton Lee Crocker of Newton Highlands, president, March 9 at the Hotel Beaconsfield, Brookline. Members of the glee club sang music by Brahms, Mabel W. Daniels and George W. Chadwick. Helen Tracy, pianist, contributed works by D'Albert, Chopin, Dohnanyi, Respighi, Palmgren, Debussy, Richard Platt. The program included numbers by Marjorie Posselt, violinist, for whom Gladys Posselt accompanied. These violin solos were chosen from the works of Wieniawski, Chaminade-Kreisler and Gardner. There was a group of songs for contralto, sung by Helen Isensee Wilkins, whose selections represented Franz, Brahms, Dunhill and Ronald. The glee club sang "Seven Greek Pastoral Scenes," by Horatio W. Parker, with solos by Helen Choate Ohnemus, Marion Aubens Wise and Mrs. Ora Williams Jacobs. Angus Winter directed. Hostesses were Mrs. Charles H. Hooke and Mrs. Herman Parker. This was the Impromptu Club's ninth concert.

W. J. PARKER.

New England Conservatory Acquires Valuable MSS

BOSTON, March 12.—The library of the New England Conservatory has received, through the kindness of B. Loring Young and Arthur S. Pier, executors of the estate of the late Mrs. Richard J. Hall, the scores and parts of a number of important orchestral works. The library has also received as a loan, a number of orchestral scores, in manuscript, of pieces written especially for Mrs. Hall, through whose efforts they were given first performances in concerts of the Boston Orchestral Association, conducted by Georges Longy. Among the manuscript scores of works composed for and dedicated to Mrs. Hall are compositions by Charles Martin Loeffler, Debussy, Vincent d'Indy, Jules Mouquet, Gaubert, Jean Huré, Wollett, Georges Longy Gabriel Grovlez and Leon Moreau.

W. J. P.

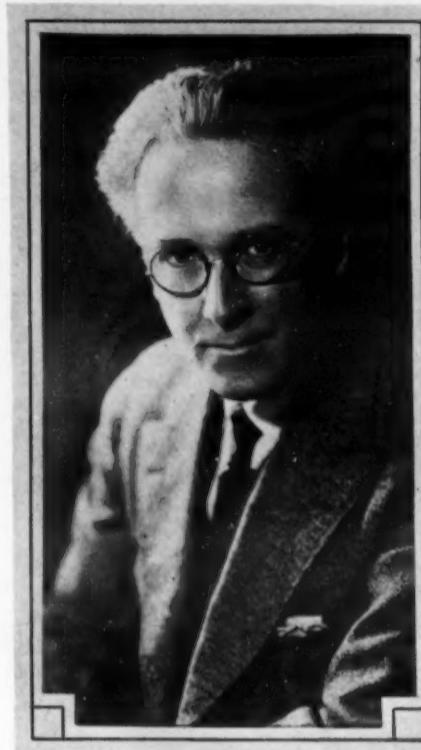
Chopin Club in Providence Holds Sixth Musicale

PROVIDENCE, R. I., March 12.—The ballroom of the Providence-Biltmore held a happy gathering when the Chopin Club held its sixth musicale of the season on the morning of March 3. Mrs. Edgar J. Lownes, president, presided. Those taking part in the program were Renee Viau, pianist; Ada Holding Miller, soprano; Adele Durrant Kean, contralto; Ray A. Gardiner, baritone; Emma Winslow Childs, Mildred Taber and Louise F. Durfee, pianists; Mildred Copeland, violinist, and Louise Waterman, 'cellist.

N. B. P.

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Associate Instructors Are Engaged by Wilson for His Boston Studio



Arthur Wilson

BOSTON, March 12.—A materially increased enrollment has prompted Arthur Wilson to announce enlarged faculties for teaching in his studio. He has arranged with Joseph Lautner, tenor, and Louise Case Travis, soprano, to become associate teachers. Mr. Lautner has been exclusively under Mr. Wilson's care for over four years. Miss Case has continued her study with Mr. Wilson this season. For three years she has taught in New York and at the Ithaca Conservatory under the personal supervision of Herbert Witherspoon.

Two more recitals in Jordan Hall this month will complete the list given from the studio this season. These concerts will be given by Angela McCarthy on March 24, and by Harry Hughes (from Providence) on March 31. These singers are contralto and baritone. Mr. Wilson's recitalists are a representative group as to type of voice, including lyric soprano, mezzo-soprano, contralto, three tenors

Sedalia Forms Civic Music Association

SEDALIA, MO., March 12.—The Civic Music Association was formed at a recent meeting of representative citizens in the Chamber of Commerce. Officers elected to put the Association on a working basis are: William D. Steele, president; Jack McLaughlin, vice-president; Mrs. Edwin F. Yancey, second vice-president, and Mrs. Herbert Schrankler, secretary-treasurer. The Civic Music Association will sponsor high class concerts, giving never less than three, and never more than five, in a course. The plan, as explained by Elizabeth Cueny of St. Louis, has as its fundamental principles: popularizing music, making good music a habit, and financial security to insure good music. The Association is promoted on the membership plan, membership being \$5 annually. Funds thus provided will place the body on a secure financial foundation. The week of April 4 was selected as a time to campaign for members. LOUISE DONNELLY.

and a baritone. Willard Amison, tenor; Dorothy George (Mrs. Arthur Wilson) mezzo-soprano; Nelly Brown, lyric soprano, Louis Neal and Harry Delmore, Negro tenor, appeared previous to the holidays. In the three weeks before his recital, (his second with Mr. Wilson) Mr. Delmore had made six appearances in Virginia, South Carolina and Georgia and was re-engaged in every case.

Miss George and Mr. Lautner, appearing as soloists with the People's Symphony a year ago, were re-engaged for this season. Mr. Lautner sang in the two Christmas performances of "Messiah" with the Handel and Haydn Society.

Ethel Leginska chose Mr. Lautner for the first performance in Boston, April 10, of Malipiero's new cantata.

Miss George, recovering from an illness which interrupted her season after her brilliant Jordan Hall recital and her appearance with the People's Symphony, sang recently as guest at a luncheon given to Mrs. Stillman Kelley, president of the National Federation of Music Clubs, by the president of the State Federations of New England. She was immediately engaged for a Music Week recital before the Rhode Island Federation of Music Clubs at Providence, where Mr. Wilson also maintains a studio.

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Boston Orchestra Plays Native Music

People's Symphony Presents Mason's Rhapsody on Persian Air—Goodrich Is Guest Conductor—Apollo Club Sings, and Concerts Are Given by Werrenrath, Povla Frijsh, Flonzaleys, Paul Roes and Katherine Gorin

BOSTON, March 14.—Wallace Goodrich was guest conductor of the People's Symphony on Sunday afternoon, March 6. Stuart Mason, pianist, and Homer Humphrey, organist, were the soloists. The program was as follows:

Overture to "La Fiancée du Tsar," Rimsky-Korsakoff "Pastoral" Symphony. Vaughan Williams Rhapsody on a Persian Air, for piano and orchestra. Stuart Mason Chorale in B Minor, arranged for organ and orchestra by Wallace Goodrich Franck "Hungarian" March, from "The Damnation of Faust" Berlioz

Of interest was Vaughan Williams' Symphony, with its strong suggestion of native English spirit and English soil. The work contains a tenor solo, expressively sung by William D. Simmons. Mr. Mason's Rhapsody is a colorful improvisation. It is Oriental in spirit, in rich harmonic vesture, and in treatment of rhythm and percussion. As a whole, it is very agreeable music, skillfully handled and tastefully orchestrated. Mr. Mason won deserved applause for his composition and his performance at the piano.

Also well-liked was Mr. Goodrich's musically arrangement of the Franck Chorale. The orchestral transcriptions amplify the organ sonorities and unite in a splendid climax. Mr. Humphrey, of the faculty of the New England Conservatory, did full justice to the organ part. Mr. Goodrich conducted the purely orchestral works with precision, neatness, and taste.

Reinald Werrenrath, baritone, sang in Symphony Hall on Sunday afternoon, March 6. Of special significance on his program were the "Vier Ernste Gesänge" by Brahms, which Mr. Werrenrath invested with deep insight. An aria from Verdi's "Otello" was dramatically sung. To heroic ballads Mr. Werrenrath brought, as only he can, the requisite spirit and dash. He was inimitable, too, in lighter ballads. Herbert Carrick, his excellent accompanist, won individual honors also as soloist.

Vocalist Is Admired

One of the outstanding vocal concerts of the year was that given by Mme. Povla Frijsh on March 7, in Jordan Hall. Rarely has singing with such imaginative beauty and fitness of style been heard here. Mme. Frijsh's characterizations were of compelling force and suggestion. A distinguished audience demanded many repetitions of favored songs. Frank Bibb's accompaniments were of extraordinary polish. The Apollo Club gave its third concert

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of the season in Jordan Hall on March 8. Stefan Sopkin, violinist, and Gladys de Almeida, soprano, were the soloists. Continuing in its policy of inviting guest conductors to lead the different concerts, the Apollo Club enlisted Malcolm Lang as its conductor for this program. Mr. Lang led the male chorus with authority, taste, and musically intelligence. His interpretations had vigor as well as refinement. Club members who assisted in several of the songs were Charles E. Boyd, Jr., Henry C. Jackson and Roy K. Patch, tenors; Charles P. Raymond and Melvin R. Crowell, baritones, and Willis A. Goode, bass.

Miss Almeida sang two groups, including Spanish and Portuguese folksongs, with beautiful quality of tone, expert technical command, and with delightful emotional verve. Mr. Sopkin, substituting for Mr. Farbman, who was incapacitated by an injured finger, gave warm-toned performances of his solos. William Burbank was the accompanist. Albert W. Snow was the organist.

Paul Roes, composer-pianist, played in Jordan Hall on March 9. Besides works by Bach-Busoni, Beethoven, and Chopin, the program contained two suites by Mr. Roes—"Il Giorno" and "La Vita Eterna." Both compositions are rich in fancy, in mood, and in musical substance.

As a pianist, Mr. Roes disclosed signal individual traits. His technic was exceptionally clear and pearly, and his tone limpid and warmly impressive. His feeling for melodic profile, chiseled in expressive relief with fine command of nuances, was noteworthy, while his control over the subtleties of rhythm was instinct with the canons of excellent taste.

The composer in Mr. Roes was strongly manifested in the sympathetic manner in which he treated the dramatic and structural elements of Bach, Beethoven, and Chopin.

Flonzaley's Last Concert

The Flonzaley Quartet gave its final concert of its Boston season on March 10. The program contained Brahms' A Minor Quartet, Daniel Gregory Mason's Variations on Theme by John Powell, and Mozart's D Major Quartet. Needless to recapitulate, the Flonzaleys played with the deftest skill, euphony, balanced ensemble, and polished taste.

Katherine Gorin, pianist, played in Jordan Hall on Saturday afternoon, March 12. Works by César Franck, Brahms, Chopin, Katherine Gorin, Stravinsky, Medtner and Dohnanyi were on the program. These were played with technical facility and tonal beauty. A feeling for the comprehensive aspects of her music pervades Miss Gorin's playing. She gives intelligent and also emotionally interesting readings.

HENRY LEVINE.

Emanuele Santi Gives Recital in Newburgh

NEWBURGH, March 12.—Emanuele Santi, Italian violinist, assisted by Lydia Harris Hamlin, pianist, gave a recital here Feb. 18 at the Palatine Hotel, playing numbers by Zimbalist, Bach, Corelli-Léonard, Debussy, Sinigaglia, Ravel, Granados-Thibaud, De Falla and ending with Eduard Schütt's Scherzo and Finale from Op. 61. Mr. Santi has just recently arrived in the United States. He is only twenty-two, a graduate of the Royal Conservatory of Naples. He has held important teaching positions and been director of the Conservatoire Martucci. His concert engagements abroad have included many in Switzerland, where he will return this summer.

MIAMI, FLA.—Marguerita Sylva was presented in an unique "at home" recital at the University of Miami on Feb. 28. Corinne Wolerson was her accompanist.



BOSTON, March 12.—Dorothy Peterson Raynor, soprano, recently made a successful appearance as soloist with the People's Symphony, under the baton of Stuart Mason. She has been engaged as soloist with the Boston Philharmonic Orchestra and Chorus, Ethel Leginska conducting, for a presentation of Malipiero's "Princess Ulalia" in the Boston Opera House on April 10. She will also appear with Ethel Leginska, Lucile Oliver, and the Philharmonic String Quartet in a Somerville concert early in the month.

W. J. P.

Minneapolis to Open Campaign for Civic Organ

MINNEAPOLIS, March 12.—Dollar subscriptions from approximately 100,000 men, women and children of this city will be sought in a campaign to provide the new municipal auditorium with an organ. Preliminary plans have been outlined by members of the organ committee appointed by Mayor George E. Leach.

P. J. P.

Syracuse Opens Beethoven Festival

SYRACUSE, N. Y., March 12.—The first concert of the Beethoven Centennial Festival, given by the Syracuse Symphony, Vladimir Shavitch, conductor, under the auspices of the Syracuse University, was heard on March 1 in Crouse College Hall by a capacity audience. Mr. Shavitch's readings were noteworthy for simplicity of line in treatment.

Hub Philharmonic May Merge with People's Symphony

BOSTON, March 12.—The new Boston Philharmonic, according to report current in the Hub City this week, may be merged next season with the People's Symphony. The former organization was founded this season, and has given a series of concerts under Ethel Leginska's direction. The reported decision to discontinue the Philharmonic is owing to lack of public support. Miss Leginska's artistic success with the organization was conspicuous, nevertheless. The People's Symphony, under Stuart Mason, has enjoyed a prosperous season.

Conservatory Honors Veteran Musician

BOSTON, March 12.—More than 1000 former pupils and friends of Henry Morton Dunham, the oldest member of the faculty of the New England Conservatory in regard to service, were present in Jordan Hall on March 11, at a concert of his compositions arranged by a committee of the Conservatory Alumni Association. Last June Mr. Dunham completed fifty years of continuous service as a Conservatory teacher. A reception was held in his honor in Recital Hall after this concert. Charles Dennee of the faculty, president of the Alumni Association, was chairman of the reception committee. The concert opened with a movement from the First Sonata for organ, played by Everett E. Truette. This was followed by the Adagio and Allegro from the same composition, played by Henry T. Wade. Harold Schwab played "In Memoriam" on the organ and Thomas Lander gave the organ Fantasie and Fugue in D Minor. Instrumental selections were varied with the "Salve Regina" for women's voices, sung by the Orphean Club of Lasell Seminary under the direction of George Sawyer Dunham, nephew of the evening's host and director of music at Lasell Seminary. George Brown, 'cellist, and Douglas Kenney, pianist, were heard in "Duo Concertante." "Night in Venice," arranged for violins, harp, timpani and organ was given under the direction of Wallace Goddrich, dean of the faculty, with Eleanor Knight at the organ.

W. J. P.

Ida Deck Appears With Virginia Artists

Ida Deck, pianist, took the place of John Powell, Virginia pianist, in a program by all-Virginia artists, in Richmond, on March 15. On March 22 Miss Deck sails for Europe to give a series of five concerts in Switzerland.

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Color and Rhythm Pave the Dancer's Way

Doris Niles Identifies the Ingredients of the Dance—Its Fascination and Its Moods—An American Ballet

"DANCING," says Doris Niles, "can express more than any other art." And so complete is her conviction, so absolutely enthusiastic is her approach to every theoretical and practical detail, that that intangible battle of establishing herself as a personality and proving her worth is very nearly won with the saying.

For six years and a half Doris Niles danced at the Capitol Theater with her sister Cornelia, new dances every week with new music, new steps, new costumes, new moods. They built up a large personal following and now they are engaged in the business of giving recitals—themselves the sole attraction. They have given three such affairs in New York this season in Carnegie Hall and they made very bright and definite splashes of color there. They toured the South in November. They began another tour this month. . . . But Doris Niles tells her own story. Hard work, tenacity of purpose, they are all there somewhere in the background, but they are not allowed to glare their own importance. Color and rhythm are the principals in the cast.

History of a Dance

"What other art can express so much? What else can combine color and music and a true expression of feeling?" she asks. "Sometimes the dance comes to me first, sometimes the music. Sometimes it takes me months to find the music I need to fit a certain dance. Sometimes I never find it. Take De Falla. He was very difficult for me at first. I composed several dances to different De Falla compositions and I wasn't satisfied with any of them. Then last summer when I was in Spain, I went to a bullfight. I watched the sinuous movements of the toro's cape, his broken movements toward the bull and then, just as he was about to kill the bull, I saw him pause and look over his shoulder at his senorita, high in her box. There I had my dance and, incidentally, that illustrates the necessity of actually being in a country to get its atmosphere. For after all you have to really be in the sun to get the real glow of the sun's heat."

"For fire, for life and rhythm there is nothing like Spanish music. We get its affect in the beating of the heel, in the rhythmic snap. It is fire, red fire. An Arabian dance has fire too, but it is a somber, white still fire. There is the suppressed tom-tom beat throbbing, throbbing its way through the music. It is fire, but fire that has never had outlet, that has been kept down, imprisoned by the desert sands throughout the ages."

"I always use Chopin for the classic ballet type of dance, and Massenet or Rossini—or perhaps Debussy—for something a bit more piquant. Then for character dances and for the ballet of today Stravinsky, perhaps Moussorgsky. To me Stravinsky more than any other has put the key note, the imagination of today into his color and rhythm. Take that guttural scraping of the strings in the *Priestesses'* prayer, in his 'Sacre du Printemps.' It is very fundamental, that bit. It is that elemental something that is in us all but that we



Photos by Nickolas Muray

Doris Niles and Her Sister Cornelia in Characteristic Dance Poses. Upper and Lower Left: Doris Niles as the Heroine of a De Falla Dance. Upper Right: Doris Niles as a Russian Gypsy. Lower Right: Cornelia Niles in "A Hindu Prayer"

don't always realize. Debussy has the same thing in a lyrical form. De Falla has it in realism. You go into a camp in Granada and you can hear it played on a guitar. I don't care whether it is played on one guitar or two guitars or by a symphony orchestra, there is nothing more fascinating than Spanish Gypsy music, I think because it has no formal rhythm, because it changes every two or three bars just as moods change. It is written usually around the story of a love, of a life, even, it breathes and fluctuates accordingly.

"As for jazz, I thoroughly appreciate it. I think George Gershwin, for instance, strikes a note of real value. America will have her own Granadinas eventually. It may be a century or more but when it comes it will be a style of music evolved from all these melodies and rhythms we're experimenting with now. Jazz is just a stage, just as a 'rag' was a stage. Next I think we'll have a sort of tango and then who knows but what it all will simmer down to the rhythmic stamp-stamp of the American Indian. Witness the black bottom, for instance. It is more Indian than anything else."

Costumes and Color

Costumes? They are half the joy of dancing, color is my fetish. The more color there is, the more life and the

better I like it. The more colors in a costume the more moods you can express and get them over. That is the harmony between color and art, between expression and life. Last week, for example, I was at the Capitol. The orchestra played the 'Peer Gynt' Suite and when they came to 'Ase's Death' the whole theater was flooded with a deep, penetrating purple. When Ase died, the color faded, the lights went out. The whole theater had been bathed in that color.

"I do a Spanish dance, I am a senorita. I wear a gown as black as night and I reflect that smouldering black. I am completely swayed by it."

"To me the music is just as important. The attempt has been made to dance without music and I can conceive of such dancing being very dramatic. I don't think we're ready for it yet, nor do I believe that I shall ever take it up myself. I love an orchestra too much to want to do without it. It is the dancer's voice, thrilling and doubly thrilling by reason of its volume, that it is so many voices all expressing beauty."

"Dancing in America? We are acquiring a keener interest in it all the time and it has been doubly encouraging since

Mozart Opera Given in Theater of Marcellus

ROME, March 1.—Renovation has been recently completed of a small chamber in the historic Theater of Marcellus, which was built by a nephew of Augustus Caesar in the year 25 A. D. and was later largely destroyed in warfare. The room is to be used as a *teatro da camera*. It was recently dedicated with a performance of Mozart's opera, "Bastien et Bastienne," given by the society "Il Corbello." Mozart's operas are rarely heard today in Rome, and the production roused numerous calls for encores.

the Diaghileff ballet was here. I hope the time will soon come when America has its own national ballet but that is up to the people. It cannot come until there is a genuine widespread interest but when that day comes it will be the best ballet in the world, because of our youth, our exuberance, our vitality. I look around at the buildings here in New York sometimes and hope that our American ballet will be of the same style architecture, that it will symbolize the same power and sweep and magnificent energy."

ELIZABETH ARMSTRONG.

"CREATION" IS WELL SUNG

San Diego Oratorio Society Gives Fine Performance of Haydn Work

SAN DIEGO, CAL., March 12.—The San Diego Oratorio Society gave its second concert of the year when it presented "The Creation" in the Spreckels Theater. Nino Marcelli conducted one of the best performances of oratorio ever given here. Soloists were Flora Myers Engel, Dan Gridley and L. Harrison Palmer. An orchestra of professional musicians participated.

Sergei Rachmaninoff returned on March 3 to give another of his characteristic piano programs.

Royal A. Brown, local pianist, gave a series of recitals at the Woodrow Wilson High School recently with success.

Louis Hintze is the new head of the violin department of the San Diego School. Fred Hakel, director, recently presented Mr. Hintze in a studio recital.

Mr. and Mrs. William R. Chapman have been guests of Gen. and Mrs. Marshall O. Terry of Coronado and have been honor guests at receptions and musicales.

W. F. REYER.

Allan-Allen Scores at Washington "Party"

WASHINGTON, March 12.—"A Birthday Party at Mount Vernon Given by Gen. and Mrs. George Washington in Honor of Their Scottish Neighbors at Alexandria and Dumfries" drew an assembly that filled George Washington University gymnasium to capacity on the birthday of the first President. Baldwin Allan-Allen, baritone, assisted at the piano by Roger MacGregor, and Angus Fraser and John Ross, pipers, were the entertainers. Mr. Allan-Allen earned plaudits for his exceedingly pleasant voice and his artistry. He and Mr. MacGregor gave groups of Scotch songs. Messrs. Fraser and Ross played bagpipe numbers. The event was for the benefit of Washington Hospital.

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SURVEY OF EUROPEAN ACTIVITIES ♦



LEO SLEZAK, giant Czech tenor, who is remembered for his activity at the Metropolitan Opera House in other days, has lately dipped his facetious pen again into the ink of reminiscences. His first book was published several years ago and attracted some attention. His latest volume is just about to appear. It is called "Der Wörterbuch," literally, "Breaking One's Word," the pun being on "Wörterbuch" or "Dictionary." In his previous book, "My Complete Works," he promised never to take up his pen again.

Paris Revives Two Operas "Burgraves" and "Demon"

PARIS, March 1.—The Opéra has just revived Leo Sach's "Les Burgraves" in a special performance to mark the centenary of romanticism. This work had its première in 1924 at the Théâtre des Champs-Elysées. The somewhat old-fashioned score does not provide any tonal puzzles. But it is planned on a large scale dramatically and at moments is genuinely thrilling. Mme. Balguerie and M. Delmas had the chief rôles.

A performance of Rubinstein's "The Demon" was given in concert form by a Russian ensemble under Nicholas Tcherepnin. This work still has the power to interest in some of its racial color and melody. Popoff as the Demon and Mme. Aksarova as Tamara were the best singers.

The program at the Théâtre Bériza has been continued with considerable of novelty. Lord Berners' "Carosse du Saint Sacrement" and Milhaud's "Malheurs d'Orphée" are now in preparation.

Ibert Score Introduced

A new comic opera by Jacques Ibert was awaited with interest, as given at the Théâtre Bériza. This work is based on a text by Nino, and is entitled "Angélique; or the Woman for Sale." The droll story is of a medieval husband whose wife made his existence such a bane that he decided to offer her for sale. However, all purchasers returned her very quickly. Then a friend advised him to sell her to the Devil, and he also would probably have sent her back, only there was a ruling that whoever entered hell must stay there! In the end the lady expressed such repentance,

Italy Hears 56 New Works in Lyric Theaters

ROME, Feb. 28.—The number of new lyric works produced in Italy's theaters in 1926 is now given officially as fifty-six. Of these, by far the largest number were operettas. The remainder is made up of operas, opéra-comiques, musical comedies and fables.

London Audiences Hear Native Music; Newcastle Prepares Beethoven Fête

Frank Bridge Conducts Philharmonic Orchestra—Elgar Leads "Gerontius"—Bach Club Sings—Ethel Smyth Writes New Concerto

LONDON, Feb. 28.—British music has rather come into its own, so far as performance is concerned, during the last few weeks. Previously this season there had been an unusually large representation of international works under the various distinguished leaders brought here by the British Broadcasting Company and by other agencies.

The appearance of Frank Bridge, composer, as conductor of the Royal Philharmonic in the Queen's Hall on Feb. 24 had as features the hearing of three native works. Delius' Violin Concerto, a piece delicate and at times dreamlike, was played with beauty of tone by Albert Sammons. This violinist was heard also in Vaughan Williams' "Lark Ascending," with its suggestion of bird-song and nature-love. This is a very effective work for the player. Finally there was Arnold Bax' "Faery Hills," a colorful early piece of the composer. Brahms' Second Symphony was the most substantial number. Mr. Bridge conducted with musicianly understanding, though he showed too dramatic a tendency at moments. The hall was well filled.

Other Native Music

Sir Edward Elgar conducted the Royal Choral Society in his "Dream of Gerontius" at the Albert Hall. The oratorio seemed to gain in noble proportions and in warm expressiveness under his hands. The soloists were Margaret Balfour, Steuart Wilson and Herbert Heyner. The choral work was of a good standard generally.

Three British works were given at a Saturday afternoon musical service in Southwark Cathedral, in which the London Symphony took part. These were choral pieces of recent composition in most cases—Gustav Holst's "Ode to Death" and Vaughan Williams' "Toward the Unknown Region," both on verses of Walt Whitman, being outstanding. Edgar Bainton's "Hymn to God the Father," first heard at the Gloucester Festival last summer, was also given

and the spouse found also that he missed her nagging so much, that she was restored to him and all ended happily.

The score by Ibert, though brilliantly orchestrated, shows the atmospheric modern idiom of this composer under a slight disadvantage. He sought to parody the conventional idiom of opera, and succeeded in being at least bright and amusing, if his idiom at times recalls Stravinsky. The décor for the work, representing a caricature of a little provincial village was very delightful, as designed by Medgyès.

On the same bill was originally a new opus, "Le Baladin de satin cramoisi," with a text by René Morax, Honegger's librettist, and music by Robert Siohan. This very fantastic history of a trip to the moon was accompanied by music suggesting Debussy and Stravinsky. It proved too far-fetched for popularity and was soon withdrawn from the program.

The orchestras have given rather orthodox programs recently. At the Concert Colonne on Feb. 12, Pierné led the Fourth Symphony of Schumann and Busoni's "Rhapsodie Espagnole." The latter work is technically complex, but its musical inspiration is limited. Miss Darré played it with much skill. The second half of the concert was devoted to Saint-Saëns' "Carnival of the Animals" and a movement from a Haydn Symphony.

At the Concerts Lamoureux there were two "first-times"—a series of "Sketches" by Jean Dere and a symphonic poem, "En Corse au Matin," by Simone Plé.

with effect. The orchestra played Mozart's Symphony in E Flat.

Myra Hess was a soloist in a recent Chappell popular concert at Queen's Hall. She played Franck's "Variations Symphoniques" with much beauty. Jelly d'Aranyi expertly played Ravel's brilliant "Tzigane."

Bach Club's Concert

The first appearance this season by the Bach Cantata Club, under C. Kennedy Scott, was made at St. Margaret's, Westminster. This fine singing group includes about thirty vocalists. Its performance of Bach's motets, "Jesus, my Joy" and "Praise the Lord, all Ye Heathen," was of much beauty.

The most important recital given here in some weeks was that of Leopold Godowsky, who returned to London after thirteen years' absence. His remarkable technical achievements and easy, polished style made his piano playing a real delight. The pianist introduced some excerpts from his own "Java" Suite.

The dinner of the Fellows of the Royal College of Music was a recent event at that institution, this one being notable for the presence of the Prince of Wales, the honorary president. Sir Hugh Allen, director, presided. The Prince attended a concert given by students of the college.

Dame Ethel Smyth has written a new concerto for violin, horn, and orchestra, which is to be played by Miss d'Aranyi and Aubrey Brain, and conducted by Sir Henry Wood, at a Queen's Hall symphony concert.

Beethoven Celebrations

Beethoven anniversary celebrations are having a large share in British music this spring. A week's celebration will be held at Newcastle-on-Tyne, during the course of which the great Mass will be heard.

In London a series of notable concerts will pay tribute to the master. The Violin Concerto will be given both by Fritz Kreisler, May 20, at a benefit concert for the Philharmonic Foundation fund, and by Arthur Catterall at the Queen's Hall on March 14. The Mass in D will be sung in the Albert Hall on March 24, and the First and Ninth symphonies given in Queen's Hall on March 28. Throughout the previous months of the season there have, of course, been an unusual number of his works given.

The latter impressed as rather academic, though it had modern harmonic style, used for descriptive ends.

The fifth concert of the Orchestre Philharmonique was conducted by the Dutch leader, Evert Cornelis. Novelties in this list were Diepenbrock's Overture to "The Birds" of Aristophanes and a Symphonic Suite for piano and orchestra by Ernst Roters, given with the composer as soloist.

New Lehár Operetta Has Première

BERLIN, Feb. 28.—Franz Lehár's latest operetta, "The Tsarevitch," had its première at the Künstlertheater here with success recently. The music is, as ever with this composer, melodious and pleasing, the orchestration rich, and the finales of the acts built ambitiously, almost to approach grand opera. The book, by Jenbach and Reichert, details the wooing of a dancer by the heir to a Balkan throne. The work ends happily, despite the opposition to the match by a minister of state. Richard Tauber, the opera singer, won success in the title rôle.

Festival of German Society Announced

KREFELD, Feb. 25.—The annual music festival of the General German Music Society will be held this year in Krefeld from June 11 to 15. This festival is devoted to new compositions by composers of this and other countries. Rudolf Siegel will be the conductor.

Toscanini to Conduct Special "Fidelio" at Scala

ARTURO TOSCANINI will resume the baton at La Scala on April 26, according to Associated Press advices from Italy, at which time he will lead a performance of "Fidelio" in honor of the Beethoven centenary. He will also lead other works, probably including "Tosca," with Claudia Muzio as guest, at the Scala this spring before taking his vacation. His health is said to be completely restored.

The chief novelty being awaited at the Milan opera house is Carmino Guarino's prize opera, "La Dama di Challant," scheduled for March. There was also to be a hearing of "Der Rosenkavalier."

At the Augusteo in Rome the latest conductor to appear was the young leader Rossi. Paul Loyonnet, French pianist, was soloist in the Weber Concertstück and Beethoven's Second Concerto.

The Busch Quartet, headed by Adolf Busch, was heard in a Beethoven program at the Academy of Santa Cecilia.

At Naples the symphonic series organized at the Scarlatti has continued with success. The second concert included works of Berlioz and Debussy.

The Teatro Argentina in Rome, where the Costanzi company is domiciled, gave a revival of "L'Italiani in Algeri" with much success.



THE successor to Otto Klemperer as musical director of the Wiesbaden State Theater, Joseph Rosenstock, comes from an important post as head of the musical forces in the city of Darmstadt. Though relatively young, Mr. Rosenstock has had a wide experience in operatic and symphonic conducting. The departure of Mr. Klemperer for the directorship of the Berlin National Opera came at the same time with the resignation of Dr. Carl Hagemann, the intendant, for a post with the Berlin radio. Paul Bekker, head of the Cassel Opera, was therefore called to take the post of intendant.

Barcelona Hears New Jaconde Opera

BARCELONA, Feb. 28.—A recent event at the Liceo was the première of a new opera, "La Viña" by Jaconde. It had a merited success, with recalls for the composer and the artists. At the same theater the visiting German ensemble recently gave "Tristan and Isolde" with Lily Hafgren as Isolde, Richard Schubert as Tristan and Rosette Anday as Brangäne. Schillings conducted.

Hindemith to Teach at Berlin Academy

BERLIN, Feb. 26.—Paul Hindemith has accepted an appointment as teacher of the class in composition at the State Academy of Music. He will take up residence in this city.

❖ NEWS FROM CONTINENTAL CENTERS



Halévy's "L'Eclair", Revived in Modern Dress, and Orchestral Works Furnish Berlin Programs

BERLIN, Feb. 28.—Light French music has had a somewhat surprising popularity here this winter. Following the enthusiastically-received revival of Maillart's "Dragons de Villars," the Municipal Opera has evidently considered it politic to make further researches in this field. The latest result has been a revival of Halévy's comic opera, "L'Eclair" which is given here in translation as "Der Blitz."

The action of this work (which first saw light in Paris in 1835) is laid in America during the last year of Washington's term as President. But the management, probably deeming that a modern generation would take only a perfunctory interest in such antique happenings, has changed the locale from "a plantation near Boston" to modern California. Though the names remain somewhat out of keeping, the Hollywood atmosphere is sought. The ladies wear bobbed hair and short gowns, and one of the male characters is clad in Oxford bags!

Bass Voice Tabu

This operetta has interest, historically, in that it was written by the composer of "La Juive" as the result of a wager that an opera could not be compounded for two sopranos, two tenors, and neither bass nor chorus. However, the librettists, Planard and Saint-Georges, shaped their tale to fit this stipulation and the composer succeeded brilliantly.

"The Lightning" tells the story of Lionel, an officer—in the modern version a member of the American Marines!—who is wrecked in a small boat during a thunderstorm, rendered blind by a flash from the sky and rescued from drowning by Henriette, a nature-loving girl. She leads the officer to her home, where she resides with her widowed sister, Mme. Darbel.

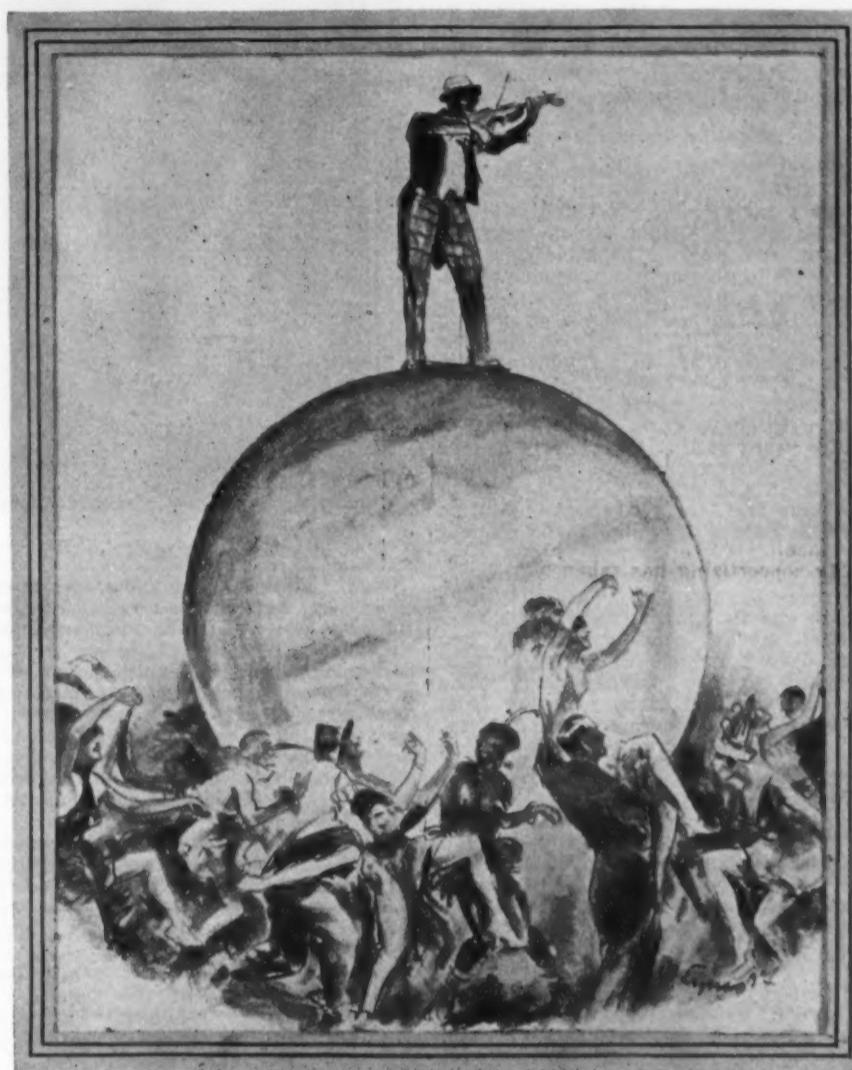
Meanwhile, George, an Oxford student, has arrived with the mission to marry one of his cousins within three weeks, or else lose the money which an eccentric uncle has bequeathed him. Henriette loves the officer. When the latter submits to an operation, his sight is restored, but, as his eyes first light on Mme. Darbel, he fancies she is his rescuer. Henriette flees her home in despair. Returning later she finds Lionel has discovered his mistake. All ends happily with a double marriage—all within the prescribed period of time!

Score Holds Charm

The music of Halévy is still pleasing to modern ears with its agreeable melodies, rhythmic verve and delicate finish of instrumentation. It is very exacting on the singers, the finale of the first act being in particular elaborate. The cast provided did it justice, particularly in the case of Lotte Schöne, who as Henriette gave beautiful voice to her soubrette-like part. Margaret Wallerstein as the young widow, Marijan Majcen as Lionel and Wilhelm Gombert as George completed the cast. Fritz Zweig con-

Vienna Gives Première to "Phantom" Ballet

VIENNA, Feb. 28.—The Vienna State Opera recently gave a première to Franz Salmhofer's one-act ballet, "The Luring Phantom." Both book and music are by Salmhofer, a resident Viennese. The work made an agreeable impression, though not one of outstanding individuality. Reports are busy locally about an operetta which Erich Korngold is said to be adapting from posthumous themes found in the papers of the late Leo Fall. The libretto for the work was written by Willner and Reichart.



THE GIDDY DANCE OF A MODERN PIPER

Final Scene from Krenek's Opera, "Johnny Leads the Band," as Given by the New Theater in Leipzig. The Scene Represents the Symbolic Figure of the Hero, a Negro Jazz-Band Leader, Astride the Earth, While the Mad Throng Moves to His Tune. From a Sketch by Rudolf Lipus in the "Illustrirte Zeitung"

ducted ably, and the settings by Pasetti of Munich were very acceptable.

A rather mediocre revival of "The Barber of Seville," with Gitta Alpar as the heroine and Heinrich Schlusnus as Figaro, was given recently by the State Opera.

Orchestral Programs

Bruno Walter led the Philharmonic in the fourth of his special series. Mahler's First Symphony was a feature. Lotte Lehmann was an excellent soloist, singing an aria from "Der Freischütz" and Wagner's three songs to lyrics of Mathilde Wesendonck.

Hermann Scherchen appeared with great success in the first of a series of concerts with the Philharmonic. The

list included a large percentage of modern music, of which this leader is an acknowledged exponent. There were two Suites by Stravinsky, written before 1923; and a Concertino for piano and orchestra by Honegger, given with Hella Mandelbrodt as soloist. The first works show cerebral mastery, but Honegger's is considerably less successful. The program brought also Reger's Sinfonietta and Beethoven's Grand Fugue in B Major, Op. 133.

The State Opera Orchestra was led again by Erich Kleiber, on this conductor's return from a tour of Russia. A first local hearing was given to a Symphony in D Major by Polaci, an eighteenth century composer whose work has only recently come to light. Some have

Russian Leaders Plan Tributes to Beethoven

Russia's plans to honor Beethoven are being prepared by the governmental authorities, according to dispatches from Moscow. It seems, however, that the performances will be of a rather individual kind.

In Moscow the "Missa Solemnis" is to be given with the second act of "Fidelio." This is to be preceded by an address by Lunatcharsky, the Soviet commissioner of arts, who has recently published a volume of his speeches on music.

On the other hand, the celebration in Leningrad is interesting by reason of Otto Klemperer's guest visit. This will include five Beethoven concerts by this conductor.

Similarly in the provinces there are plans in the larger villages to give cen-

tenary programs with the local orchestras, choruses and chamber music groups.

The centenary has been marked by the issuing of a number of the composer's songs in Russian and Ukrainian translations, as well as by the appearance of a book, "Beethoven and Our Time," by E. M. Braudo.

The success of the "conductorless" orchestra in Leningrad has led to the organization in Kiev of a similar ensemble.

A recent notable event was the visit of Serge Prokofieff to Moscow. The leaderless orchestra gave a program of his works—an Overture for seventeen instruments, the Third Piano Concerto, and excerpts from "The Love for Three Oranges" and a ballet.

Queen's Hall Players Face Disbandment

LONDON, March 1.—The financial status of the Queen's Hall Orchestra has aroused considerable rumor. According to report, Messrs. Chappell and Company, who have backed the orchestra before, have notified Sir Henry Wood, conductor, that they will no longer be financially responsible for its welfare. Unless some subsidizing patron or patrons come forward with the necessary money or support, the concert on Good Friday may be the last by this organization, it has been prophesied.

identified him with Bernardo Polazzi, but this is uncertain. At any rate, the work, as edited by Sondheimer, shows the composer to be an important pre-classic figure by reason of invention and technic. The concert included Stravinsky's "Fire Bird" and Beethoven's Seventh Symphony, given virtuoso readings.

Atterberg Novelty Given

Finally, the Berlin Symphony has been giving some interesting lists, under Emil Bohnke. In a recent Sunday concert he introduced a Suite "Barocco" by Kurt Atterberg, Swedish composer. This has some interesting nature impressions and warm melody. Florence Field, violinist, played the "Russian" Concerto of Lalo. The same orchestra, in its eighth subscription concert, gave as chief novelty Casella's "Italia." The leaning of this work on national airs and "program" did not find the greatest favor here. Schubert's "Rosamunde" music, Reger's "Variations on a Theme by Mozart" and a Dvorak 'Cello Concerto, played by Emanuel Feuermann, were the remaining items.

The Friends of Old-Time Music gave a concert of "Music of 1700." This was of Italian music of the period, for cembalo, violin and other instruments. Alice Ehlers, clavichordist, and Georg Kuhlenkampf, violinist, were the chief players.

The second recital of Vladimir Horowitz, pianist, made a strong impression for this artist's clarity of tone and naturalness of style.

Grace and elegance of a different nature were shown by the elderly piano master, Emil Sauer, in his second concert in the Philharmonic. Two of his own compositions were included.

The Singakademie recently gave Gerhard von Keussler's Oratorio, "Jesus of Nazareth," under Georg Schumann. The work had been heard here first some two years ago. The months of rehearsal were hardly justified, however, as the oratorio again seemed rather conventional on rehearing.

Bronislaw Huberman played in a concert in the Philharmonic, attracting his usual large audience. The hall, however, proved somewhat too large for the best hearing of the artist.

Zlatko Balakovic was another well-received violinist visitor, playing with fire and verve.

The Guarneri Quartet gave the eighth concert in its cycle, with Cornelia Rider Possart, pianist, as assisting artist. Schubert's "Trout" Quintet was a feature.

Dresden Gives Strauss Series Under Composer

DRESDEN, March 1.—Richard Strauss is beginning a guest series here as conductor. He will lead the Ninth Symphony in the special series of six Beethoven concerts. He will also conduct six of his works at the State Opera—"Salome," "Elektra," "Der Rosenkavalier," "Frau ohne Schatten," "Ariadne auf Naxos" and "Intermezzo."

Coates Leads "Walküre" in Trieste

TRIESTE, Feb. 28.—Albert Coates conducted a recent performance of "Die Walküre" with much success here. The leading roles were sung by Mme. Ivony, Brünnhilde; Bielina, Siegmund; Mme. Agozzino, Sieglinde, and Lanskoi, Wotan.

San Malo Advises Artists to Study Each Other

Panamanian Violinist Views Analysis of Criticism and Work of Fellow Artists as of Great Assistance—Son of Two Concert Violinists, He Undertook Career in Spite of Paternal Opposition

ALFREDO SAN MALO, violinist, who made his American débüt recently in Carnegie Hall, New York, comes by his violinistic ability by direct inheritance, as both his father and mother were fiddlers. Indeed, it was while San Malo, *père*, and *mère* were on a professional tour that the present Mr. San Malo first saw the light of day in a place of especial interest to the United States, that is, Panama.

"I want to say that I am always interested in what critics say about my playing," said Mr. San Malo, "whether it is good or bad. I think that every serious artist should be that way. Someone has said that criticism is valueless in itself, but that it stimulates one to make up his mind and form opinions, even if only to disagree with the critic. When you are no longer under the wing of a teacher, so to speak, is there any other way to learn? Of course you must be your own most serious critic, but you cannot always tell just how things sound to your listeners, and yet, if you merely follow this teacher or that, you are still in the student class and not in the artist class."

"However, I think that every artist should take every available opportunity to hear as many other artists as possible. One can learn an immense amount that way. The main thing, of all, is to keep on learning no matter whom you learn from. If you do this consistently and are sincere in your artistic aims, once you have a good groundwork, there is no limit to the height you can reach."

"I wanted to play the violin from the time I was a tiny child, indeed, as far back as I can remember, and when I

was only five years old, I was already making scratches on the fiddle strings, but when I was older and wanted to take regular lessons, my father said 'No,' positively! You see, he knew only too well the disappointments and the tribulations of professional violinists.

Family Opposition

"But I, too, had my ideas on the subject, aided and abetted by my mother, so my father finally consented with the proviso that I should go on with my regular schooling at the same time and do my violin playing in my leisure hours. It seemed a rather unfair arrangement, but he said that as I insisted on playing the violin and as he did not approve of my doing it at all, I should have to do it 'on my own time.'

"I gave some concerts and made money enough to go to Paris and I was there twelve years in all. I began my lessons while the bombardment of Paris was at its height and often all my practising for days was done in the cellar with the 'Big Bertha' dropping shells all over the place!"

"My concertizing has taken me pretty well over Europe, and I have played as soloist and in quartets in various Continental musical centers. I found less enthusiasm for music in France than in Germany at the present time. The French seem still to be suffering from the war; but in Germany, strange to say, the enthusiasm was more like what one associates with the Latin countries."

Plays Famous Strad

"I was naturally interested in playing in New York. I had a fine Stradivarius lent me for the occasion, the 'Lipinski'



Alfredo San Malo

Strad. Lipinski, you know was at first a protégé and later a rival of Paganini. It gives one a thrill to play on a great instrument like that which has been used by a master-artist of other days. You ask yourself whether the violin itself is making comparisons between the way you play and the way others have done on the same instrument! This very instrument was used at a concert where Paganini and Lipinski both played so that the audience could make its own comparison between the two masters. Fancy what things that violin could tell if it were able to talk!" J. A. H.

OPERA AND RECITALS INTEREST SALT LAKE

San Carlo Company and Resident Artists Are Heard

By Viola Browning Hyde

SALT LAKE CITY, March 12.—The three days' engagement of the San Carlo Grand Opera Company, under the direction of Fortune Gallo, proved very successful. This was the first time the San Carlo Company had appeared in Salt Lake in three seasons.

"Lucia di Lammermoor" was presented on March 3, introducing three singers new to Salt Lake; namely: Franco Tafuro, Gino Lulli and Tina Paggi. March 4 brought the first performance in Utah, of "Tosca" with Mmes. Saroya and Falco, and Messrs. Onofrei, Conati, Mongelli and Cervi. "Hansel and Gretel" was a matinée offering, with Mmes. Schalker, Des Rosiers, De Mette and Falco, and Mr. Interrante in the cast. March 4 closed the engagement with "Il Trovatore," featuring Mmes. Jacobo and De Mette, and Messrs. Tommasini, Lulli and Cervi. Carlo Peroni conducted.

The Symphony Orchestra of the McCune School of Music and Art was heard in the Assembly Hall on March 7, when a delightful program consisted of compositions by Mozart, Elgar, Grieg and Wieniawski.

On its way to New York for the Intercollegiate Glee Club contest the University of California Glee Club stopped at Salt Lake on March 5 to give a joint concert with the University of Utah Glee Club in the Tabernacle.

The McCune School of Music and Art presented pupils of Becky Almond in an interesting piano recital on March 3.

An interesting event was the recital of old French songs given by the Cercle Française of the University of Utah and the Alliance Française, in the Hotel Utah on March 3. Harp solos were played by Lydia White Boothby, and Margaret Summerhays sang.

The first school pipe organ in the Intermountain territory has been installed in the Lehi High School. It was dedicated by Frank W. Asper of Salt Lake, assisted by the Orpheum Club, of which Mr. Asper is director.

Lief McManus of the dramatic art department of the Schuster Music School, assisted by Nellie Hasbrouck Weyersberg, contralto, and the music department of the school announced the first senior recital for March 10.

A musical and lecture program was given in the recital hall of the McCune School of Music and Art on Feb. 21 and 23, when Italian music was interpreted by a small string orchestra under the direction of Albert Shepherd.

BLOOMINGTON, IND.—Caryl Bryan Oakes, a pupil of Leopold Auer, gave his third public recital in Assembly Hall of the University recently. Winifred Merrill, of the School of Music faculty, made her second local appearance in a violin recital. Mr. Benditzky assisted at the piano.

HONOLULU COMBINES MUSIC WITH COLORS

Experiment of Morning Club Followed with Much Interest

HONOLULU, Feb. 24.—An interesting experiment in the relations between music, color and form, was presented on Feb. 17 and 18 by the Morning Music Club of Honolulu in the Royal Hawaiian Hotel.

"Water music" was the theme chosen. The experiment was conducted by withdrawing curtains, while a composition was being sung or played, showing a colorful backdrop and figures pantomiming an interpretation of the music. The curtains were withdrawn before the music ended. The object was to keep the visualizations subordinated to the music. Most commentators found visual sense so much stronger than the auditory, that attention to the music gave way to that of the pantomime and design, while these were visible. The object was thus furthered by continuing the music after the curtains had been closed.

Another form of this experiment was the reading of three poems, "Moods of

the Sea," by their author, Clifford Gessler, to a musical accompaniment by composer Verne Waldo Thompson and played by him at the piano, but without objective visualization.

The program was directed by Don Blanding, Honolulu designer and conductor of pageantry. The proceeds were devoted to the club's fund for scholarships, the beneficiary of which at present is William Hughes, a young Hawaiian pianist who is studying at the Chicago Musical College.

The program included music by Franz, Haydn, Liszt, Debussy, Grainger, Ravel, MacDowell and Bloch. Participants were the Morning Music Club Chorus directed by Margaret E. Clark, Mrs. Walter Love, Miss Frankie Jones, Harold Jeneson, Mrs. Robert Mist, Mrs. Paul Withington, Mrs. J. P. Erdman, Mrs. Ezra Crane, Mrs. Walter Dillingham, Winona Love, Virginia Watson, Mrs. Albert Parks, Dorothy Andrews, Mrs. Charles Hite, Vernon Robinson, Thomas Kearns, Eleanor Hazzard Peacock, Josephine Hopkins, Miriam Weihe, Mrs. David L. Crawford, Mrs. Charles Hite.

The Honolulu Symphony, Rex Dunn conducting, gave its second concert of the season in the Princess Theater on Feb. 23. Tchaikovsky's "Pathétique" Symphony was the major offering. The program included Grainger's "Molly on the Shore," Liadoff's "Musical Box" and Strauss' "Vienna Life" Waltz.

Kansas City Sees Opera Travesty

KANSAS CITY, Mo., March 12.—At the Horner Institute-Kansas City Conservatory faculty's entertainment of the student body at Horner Hall, Powell Weaver's "Heterogeneous" or "As We Like It," opéra-comique in the travestie sense of the word, was given an excellent presentation by the Horner faculty. Participants were: Roland Witte, Henry Gorrell, Stanley Deacon, Earl Rosenberg, Forrest Schulz, Saul Bernat, Albert H.

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SEMINAR METHOD IS USED FOR STUDENTS AT GIRVIN

Concerts Are Combination of Laboratory Work and Development of Homogeneity Among Pupils

CHICAGO, March 12.—The regular Friday evening concerts given in the small recital hall of the Girvin Institute of Musical Arts have attracted attention as being a unique combination of what may be termed laboratory work and the development of homogeneity in the student body. It is the intention of Ramon Girvin, president, to foster a spirit of unity so far as may be possible among students in all departments. To this end he has made much use of the seminar method, and this season has considerably augmented the Friday series, which was started last year.

At the meeting on March 4, the departments of piano, violin, voice, 'cello and theory were represented. Norma Kirsch, eight years old, showed quickness in thinking and executing scales. A youthful trio, composed of Dorothy Best, Moe Greenspan and George Sopkin, was also heard, as was Virginia Bond Purdee of the voice department. Mr. Girvin's pupils in violin were represented by Milton Preves, Joseph Rosenstein, Grayce Orrell and advanced students, Jack Baus and Henry Sopkin.

At a previous concert, Elvera Cedar-green, of the faculty, sang several songs, including a Scotch ballad by Florence Galajikian, pianist, also of the faculty. Bernice Kolovsky, a piano student, was heard. Mr. Girvin's violin pupils appearing on this program included Joseph Rosenstein, James Hansen and Jack Baus. The last named, nineteen years old, has already given two public recitals in Chicago, and is engaged to play the Brahms Concerto with the Chicago Philharmonic shortly.

On Feb. 28, Mr. Girvin gave the first of a series of brief lessons in violin playing. Eva Emmett Wycoff, Hannah Braverman and Mrs. Samuel Dolnick were also heard in this program.

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Guest Instructors Will Give Added Interest to Summer Sessions at Bush

Specialists in Many Fields to Assemble for Master Term, Which Covers Extensive Range of Subjects—Scholarship and Class Work Announced

CHICAGO, March 12.—A number of distinguished guest teachers have been engaged for the approaching summer master term at Bush Conservatory, from June 27 until July 30, in accordance with practice of long standing there. Frederic Lamond, pianist and authority on Beethoven, will return to conduct his third season of master classes. Alfred Blumen, who joined the regular faculty last fall, will teach during the summer, after an extended concert tour of Europe this spring.

Other well known names in the piano department include those of regular members of the faculty, Edgar A. Brazelton, vice-president, Julie Rivé-King, John Blackmore, an exponent in America of the Tobias Matthay method; Ella Spravka, Jeanne Boyd, Cecilia Ray Berry, and many others.

The vocal school will boast a notable faculty, in which Arthur Middleton, familiar to concert-goers throughout America and other countries, is again named to give private lessons and to conduct vocal master-repertoire classes. Herbert Miller, who returned last fall from a two-year sojourn in Italy, will teach this summer; and Poul Bai, Danish baritone who succeeded the late Charles W. Clarke at Bush several seasons ago, will also teach in the summer school.

Edgar Nelson, president, Mae Graves Atkins, Nelli Gardini, Emerson Abernethy, Justine Wegener and Frederica Gerhardt Downing are among other teachers well known in the concert field, who will continue their regular voice work through the summer. Richard Czerwonky, Bruno Esbjorn, Rowland Leach, Ebba Sundstrom, Charles M. Mixer and others are included on the violin faculty. Robert Ambrosius and Walter Brauer will teach 'cello.

Arthur Dunham, organist and conductor, will head the summer organ faculty; and the departments of moving picture organ, coaching, accompanying, ensemble, liturgical music, theory, and so on, have been placed in competent hands.

Master-repertoire classes, an interesting feature of the summer school, will

PROGRAM OF MUSIC BY

Constance Eberhart, Edwin Kemp and Betty Baker Give Concert Which Has Pronounced Interest

CHICAGO, March 12.—A program of compositions by Eleanor Everest Freer, indefatigable champion of opera in English, proved to be one of the interesting events of the local season, when Constance Eberhart, Edwin Kemp and Betty Baker were heard in concert in Lyon and Healy Hall on the morning of March 4.

Although many songs by Mrs. Freer have been in use among enterprising singers of this and other communities, it remained for this program thoroughly to display the distinguished melodic sense which marks her compositions even in their most involved patterns. Upon paper, her songs do, indeed disclose problems which not every singer has the disposition to seek to conquer, and doubtless many pitfalls are encountered in perfecting delivery of them, for Mrs. Freer combines, in curious dexterity, both melodiousness and subtlety.

It was greatly to the credit of Miss Eberhart and of Mr. Kemp, not only that the extensive range of the compositions were capably encompassed, but also that this highly polished material was delivered with so much directness

and simplicity of appeal. The same forcefulness in advocating opera in English which marks Mrs. Freer's deft approach to conclusions from premises which would ordinarily seem to lie at considerable distances, was provocatively evident in her voice-leading, which depended for its smoothness upon a highly ingenious system of harmony. Accompaniments that were generally difficult were gracefully played by Miss Baker, who also played some interesting "Modern Dances" from the opera, "The Chilkoot Maiden."

The program included an interesting soprano aria from "Massimiliano, the Court Jester," and a capital duet from "The Chilkoot Maiden." The ten songs listed were settings of lyrics by numerous writers, including the composer, as well as by Edith Rockefeller McCormick, Robert Herrick, Andrew Lang, Alice Meynell and Agnes Green Foster.

LIMA Club Studies Opera

LIMA, OHIO, March 12.—The Etude Club met recently with Bernadette Blanchard, and with Alice Potter as leader. Inauguration of the study of opera and Richard Wagner enlisted the interest of members. Those taking part were: Mrs. C. S. Lathrop, Miss Blanchard, Mrs. Paul Timmerman and Aileen Scott. H. E. H.

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ORGAN WORK POPULAR AT CHICAGO MUSICAL COLLEGE

Scholarships In Department of Motion Picture Playing Are Offered for Summer Master Term

CHICAGO, March 12.—One of the busiest departments in the Chicago Musical College, according to Carl D. Kinsey, manager, is that devoted to training young organists to play for motion pictures. So great has the enrollment in it been this year, that a new organ, of four manuals, has just been installed in a specially arranged practice and projection room. This instrument will be used in acquainting advanced students with the technic of following feature and other films, a field of instruction which Charles H. Demorest and his associates on the faculty have especially emphasized this winter in a series of semi-monthly laboratory-seminars. Practice hours on the new organ were completely booked up some weeks before it was installed.

Work in motion picture theater organ will be included in the curriculum of the summer master term, from June 27 to Aug. 6, both Mr. Demorest and Henry Francis Parks offering full free scholarship fellowships of two private lessons weekly during this period, examinations for which are scheduled for June 22 and 23 respectively.

Another fellowship of importance, recently announced, is that of Alexander Raab, who on March 1 began a special engagement of six months' consecutive teaching, for the full period of which a special fellowship was offered. Since the award for this lengthy period automatically deprives students for the six weeks of the master term from competition for it, Mr. Raab has consented to give another fellowship to the best qualified young pianist registering for work under him in the summer master class.

While Percy Grainger has always been popular as a guest teacher during the summer terms, especial interest is shown in his engagement this year, after an absence of two summers. Advance enrollments for work under him have exceeded previous records, it is said. Mr. Grainger's concert appearance in Orchestra Hall this week also stimulated application for the fellowships offered under him this summer. These are four in number, one of two private lessons weekly, a second of one weekly lesson, a third of two repertoire-interpretation piano ensemble teachers' classes, and a fourth of one "How to Study" class weekly.

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Violinists' Week Observed in Reviewing New Music

By SYDNEY DALTON

THIS is violinists' week. Publishers seem to have been especially active along the line of violin music. And, in particular, more attention appears to have been given to pieces for pupils than is usually the case. Of the week's budget, Mark Chestney and Helen Dallam, between them, supply eight numbers, all for those who are just finding their way about on the violin. There will be rejoicing at the news that the last two volumes of Leopold Auer's "Graded Course" have made their appearance.

* * *

Three Little Tone Pictures and a Suite for Violin. It is reasonable to suppose that Mark Chestney's family includes just three children: two daughters and a son. And had there been more of them his "Three Little Tone Pictures" for violin, in the first position (*Carl Fischer*) would doubtless not have stopped with three. He has dedicated these numbers—"Storiette," "Twilight" and "Toyland"—to his daughters Effa and Wanda and his son Mark, Jr., respectively. And he has paid a pretty compliment to each, as the pieces are simple, but melodious and interesting. Teachers will find them useful.

Helen Dallam's "Suite of Easy Pieces for Violin and Piano," from the same press, is of the same general type as Mr. Chestney's "Pictures." There are five in the set: "Dignity," "Valsette," "Once Upon a Summer's Day" "Valse de Poupée" and "Fiddlin' Jim." The composer shows a strong preference for three-four time, using it for all except the last piece. Three of the pieces are in waltz tempo, and the first is along the lines of the minuet. They are all very playable, tuneful and enjoyable. Again, teachers will be interested.

* * *

"The Slumber Boat" for Violin Solo by Jessie L. Gaynor's little song "The Slumber Boat" (*Clayton F. Summy Co.*) still retains its popularity, a fact that is once more demonstrated by its recent publication in the form of a solo for violin, made by Godfrey Ludlow. It makes a very good violin number. The melody is first played in single notes, and then repeated in double notes, both times *con sordino*.

* * *

Victor Küzdö, whose compositions are well known in this country, has had two of his recent works for the violin pub-

lished in Paris. They are recital pieces, in the bravura style and quite long.

One is a "Fantaisie de Concert" on Bizet's opera, "Carmen" (*Paris: Choudens*). It is written in the manner of such pieces; knitting the melodies together with some regard for variety and balance and adding an occasional piano interlude. All this Mr. Küzdö has done skillfully, turning out

a very good number.

The second work from the same pen is a "Caprice Brillant" (*Paris: J. Hamelle*). It is reminiscent of the days when display was the chief concern, and the accompanist was supposed to supply a very shadowy and subdued background for the "performer." Yet Mr. Küzdö has written some entertaining music in this Caprice, and violinists will find it an excellent piece for brightening up their technic.

* * *

The appearance of Books Seven and Eight of Leopold Auer's "Graded Course of Violin Playing" (*Carl Fischer*) completes one of the outstanding works for this instrument that has appeared in recent years—probably it would be better to omit the qualifying "in recent years."

Mr. Auer has placed all violinists in his debt by issuing this course and has, at the same time, erected an enduring monument to himself. These last two books are for "Difficult Grade" and "Virtuoso Grade" and any instrumentalist who can master these, with what have no fears for his technical ability, at least. Mr. Auer has had the able assistance of Gustav Saenger throughout, in the supplying of prefatory and incidental text, additional exercises and duets and systematic grading of all material.

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In Chicago Studios

Chicago Mar. 12.

AMERICAN CONSERVATORY

Piano and organ students were heard in concert at Kimball Hall this afternoon; pupils from the departments of piano and of cello played on March 5. The student girls' chorus sang at the annual banquet of the American Railway Association on Wednesday evening. Hulda Blank, student of the Conservatory, was soloist with the Little Symphony Ensemble at Fullerton Hall on Sunday afternoon. Marian Setaro, Lela Hammer and Louise Bucholtz gave a program before the Woman's Club of Clyde, Ill., on Feb. 16.

Among the students in the motion picture theater organ department recently engaged for professional work are Edith Royalty, Elgin, Ill.; Paul Bennett, Munising, Mich.; Kenneth Cutler, Michigan Theater, Chicago; Charles Vogel, Whiting, Ind.; George Ceiga, Hammond, Ind., and Quentin Kongsback, Sandusky, Ohio.

BUSH CONSERVATORY

Students of violin and of piano were heard in recital on March 5. Josephine Huston, soprano, and Marjorie Barton, pianist, appeared in recital on March 4. Students of Poul Bai, baritone, sang March 2. Helen Benson Lofgen, soprano, sang in recital at the Uptown Temple recently. Elmer Hess, tenor, sang at the banquet given by the Western Society of Engineers. Junior students of the piano, violin, dancing and expression classes gave a program in the Marshall Field and Company series for children on Feb. 26.

Students in the dramatic art department are rehearsing "Little Women" for production shortly. Edith Pierson has been engaged as soprano soloist at the Edgewater Presbyterian Church. Relma Taylor is soprano soloist in the Doremus Congregational Church. Leola Aikman sang at a reception given by the Alliance Francaise in honor of Mme. Andre Alphandery.

GIRVIN INSTITUTE

Anne Slack, cellist, was soloist with the Huntington, Ind., Symphony, on Feb. 27.

SHERWOOD SCHOOL

Pupils in the junior departments gave a recent program in the children's Saturday matinées which Marshall Field and Company have inaugurated in their playroom.

MUHLMANN SCHOOL

In consideration of many requests, Adolf Muhlmann, president, has decided to continue his operatic recitals in a monthly series, instead of changing to a bi-monthly schedule, as he had planned. Mabel Gittleson and Claude Giras sang for the Junior Friends of Art on Feb. 15.

MARY PECK THOMSON STUDIO

Mrs. Dennis Gent has been engaged as contralto soloist at the North Shore Baptist Church, and Frances Hunter is now soprano soloist in the Ravenswood Presbyterian Church. Helen Hedges

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sang in a private engagement at the Cordon Club on Feb. 27, and for the Birchwood Musical Club on March 6. Anna Burmeister sang at the Henry Eichheim charity concert in the Murphy Memorial Hall on Feb. 22, and with the Woman's Symphony of Chicago and the Civic Orchestra of Chicago recently; she has also been engaged to sing with the Bach Choral Society, William Boeppeler conducting, May 12.

CARL CRAVEN STUDIO

Esther Melick has been engaged for the leading soprano rôle in "The Chimes of Normandy," in a thirteen weeks' tour on the Redpath Circuit, beginning next month; meanwhile she has concluded a second engagement at the new Piccadilly Theater. Elizabeth Castle sang the leading soprano rôle in "That's That," a musical comedy given at Joliet on Feb. 28 and March 1. Mrs. R. W. Horlick, soprano, was heard in recitals at the Park Manor Congregational Church and before the Woodlawn Study Club recently. Irene Cox Banger, soprano, sang before the board of directors of the Wesley Hospital, at the Woodlawn Methodist Episcopal Church on Feb. 28. Nellie Stuckey, contralto, sang for a sorority convention at the Shoreland Hotel, Feb. 20.

CHICAGO STARS IN TEXAS

Two Operas Presented in Houston—Club Discusses State Composers

HOUSTON, TEX., March 12.—The City Auditorium was filled when performances were given by the Chicago Civic Opera Company on March 5 and 6. "Resurrection" and "Aida" were the operas presented.

"The Influence Women Have Had on Musical Development," was the subject discussed by Mrs. Louis McGreal at the Girls' Musical Club, meeting recently at the Museum of Fine Arts. Most of the numbers given were dedicated to women.

"Texas Composers" were discussed by the Junior Girls' Musical Club, with Eleanor Branch as leader. The program included numbers by Texas composers, including several Houstonians. On the list were "Valse Gracieuse," by Horace Clark; "Staccato Waltz" and "Dancing Shadows," by Huffmaster; "Within the Walls of China," "Houston," and "Texas" by Katherine Allen Lively. "Houston" was sung by a chorus.

MRS. H. S. WELCH.

Lexington Is Pleased with Recitals by Elly Ney

LEXINGTON, KY., March 12.—Elly Ney, pianist, appeared at the fifth and last event in the annual artist concert series under the management of Anna Chandler Goff. Heard in the Woodland Auditorium, Mme. Ney played the Variations in F, Op. 34, by Beethoven and the same composer's "Appassionata" Sonata. Other numbers were by Prokofieff, Pick-Mangiagalli, Debussy and Chopin. A large audience was well pleased. On Feb. 23, Mme. Ney gave a free Beethoven program in the Lexington College of Music in appreciation of the attention given her public concert. The hall was so crowded that many sat on the floor of the stage. M. C. S.

Former Resident Returns for Visit

CHICAGO, March 12.—Rose Lena Rueggenitz, formerly of Chicago, and now head of the piano department of the Iowa State Teachers' College, Cedar Falls, Iowa, visited Chicago for conferences last week.

Singer Concludes Concert Tour

CHICAGO, March 12.—Frederica Gerhardt Downing, contralto, has returned to Chicago, after a short concert tour of the South, and has resumed her classes at Bush Conservatory.

Lusk Plays for Illinois Club

CHICAGO, March 12.—Milan Lusk, violinist, played at the annual dinner and musicale of the Illinois Club, Raymond Smith accompanying, on Feb. 28, in the Belden-Stratford Hotel.

Guarding a Piano from Destructive Elements on Concert Tour of Tropics

How General Enthusiasm Compensates for Artistic Discomfort Is Related by Leo Podolsky—Captain Delays Boat to Permit of Recital Being Given

CHICAGO, March 12.—What an artist's concert tour means to colonists of the Far East may be guessed by those concert-going Americans who can suppose themselves suddenly moved to one of the twenty-eight places in the 426 visited by Leo Podolsky in his five-year sojourn in the Orient, places in which he was the first musician ever to give a recital. So great is the desire for music on the part of Europeans in the tropics, especially among the Dutch, that even where audiences were bound to be small, on account of the slenderness of settlement in certain regions, those who could attend were glad to meet his guarantee by paying what amounted in some cases to an admission fee of \$15 a person.

Recently, however, the Dutch have formed a Kunskring, or art association, which arranges for an artist's tour of several of the largest towns in the Dutch East Indies, including nineteen places in Sumatra, and at least one in Java. This circuit, which can be accomplished in some twenty-five days, is able to offer even the greatest artists an agreeable compensation.

At the time of Mr. Podolsky's tour, however, no such arrangement existed, and even captains of steamship lines joined in the courtesy he found to be universally extended artists. On several occasions, sailing schedules were rearranged, in order that Mr. Podolsky could meet audiences which had assembled from a large territory to hear him in piano recital. In one case, the steamer on which he was traveling, and on which he had to return immediately, was delayed. His audience had already assembled, and knew the boat was late. The president and secretary of the club under whose auspices the recital had been arranged, met the ship, and begged the captain to wait long enough for the soloist to appear. The officer not only agreed, but genially blew his whistle three times, so that the waiting music lovers might know by this signal he had granted their request. Mr. Podolsky did not even change his clothes for this recital.

The hospitality of the Dutch equals their courtesy and cordiality, and they are recognized as being the most appreciative musical audience in the tropics. Their receptiveness, according to Mr. Podolsky, is one of the compensations for the peculiarly trying conditions under which an artist, especially a pianist,

works. The climate of the tropics is so dry that an ordinary piano can not stand its effects, and special instruments, with their joints actually nailed, instead of glued, must be imported. An additional difficulty is that the pianos must be kept in the sun, in order to preserve them from the destructive white ants, insects which consume even glass and steel, if they find it left in the dark, in which they live.

When Keys Stuck

Because of the detrimental effect of the heat, Mr. Podolsky regularly inspected the piano on which he was to play, as soon as he arrived in town. Collecting the town boys, he would immediately open the piano, remove the mechanism, distribute the parts among his assistants, and have each key taken apart, treated with chalk so that the action would be smooth, and cleaned with eau de cologne. When possible, he would tune the instrument, and a major precaution was always to be sure that as few keys as possible would stick. Even in cases where leading citizens would lend their own pianos, conditions were often difficult, and on several occasions, it was necessary for Mr. Podolsky to remove the front of the piano for his recitals, so that he could pull back recalcitrant hammers. For obvious reasons he always dreaded to look at the A Flats on pianos upon which he was listed to play the familiar Chopin Ballade in that key.

In one place in Burma, more than the elements conspired against him. He spent three hours in cleaning and restoring his piano, and, when he left it to dry in the sun, posted a boy to turn it every few minutes, so that it would dry thoroughly. During the customary noon-day nap, it rained. The boy had fallen asleep, and knew nothing of the rain. Twenty-two keys in the piano refused to work that evening. A recital was out of the question. Next day, when it was too late, the piano was in perfect condition.

The responsiveness of colonists to music, however, counteracts disagreeable features which are, after all, inevitable. Mr. Podolsky says the five years he spent in the Far East form the most vivid portion of his life, and that there is a force in the Orient which compels one to return to it at least once more. Perhaps, as Mr. Podolsky is planning a five-months' sojourn in the East Indies this summer, he believes in the call sufficiently to respond to it.

EUGENE STINSON.

Is Engaged for Oratorios

CHICAGO, March 12.—Watt W. Webber has been engaged to sing in "Elijah" at Waterloo, Iowa, April 29, and in the Paulist Chorister's performance of "The Seven Last Words" on Good Friday, in Chicago.

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ATTRACTIVE EVENTS ARE COAST PORTION

Los Angeles Programs Give Pleasure in Variety of Style

By Hal Davidson Crain

LOS ANGELES, March 12.—May Mac Donald Hope, pianist and founder of the Los Angeles Trio, was honored at a testimonial concert given in the Beaux Arts Auditorium on Feb. 23. Practically the entire program was made up of request numbers. It included Grieg's Ballade in G Minor and works by Chopin and Schumann, as well as songs by French and German composers. Franck's Trio in F Sharp was played by the Los Angeles Trio, composed of Miss Hope, Ilya Bronson, cellist, and David Crocav, violinist.

Keith Corelli, pianist, made his début in the same hall on Feb. 28, presenting a classical program in commendable style. Beethoven's Sonata, Op. 81, a Bach-Liszt number and works by Brahms and Skriabin were his major offerings.

The Zoellner String Quartet featured two novelties by a young American composer, Albert Tessier, in the third program of its series in the Biltmore music room on Feb. 28. Mr. Tessier, born in New Mexico of French parentage, has studied abroad and is now a resident of Los Angeles. His Andante is impressionistic without revealing an ultra-modern flavor. A Tarantella is more spirited, its infectious rhythms carrying it to a brilliant climax. Both compositions met with great favor, the composer being called to the stage. The organization played Tchaikovsky's Quartet, Op. 11, and shorter numbers by Glazounoff, Sarah Coleman Bragdon and Gretchaninoff. Antoinette Zoellner, Amandus Zoellner and Joseph Zoellner, Jr., united in an artistic performance of Moszkowski's Suite, Op. 71, for two violins and piano.

The Wa Wan Club, Mrs. W. E. Mabee, president, celebrated "reciprocity day" with an interesting program at the Bilt-

more Hotel on Feb. 23. Besides members of the Wa Wan Club, the following organizations were represented: The Woman's Symphony, Woman's Lyric Club, Long Beach Delphian Club, Woman's Club of Local 47, A. F. of M., and the Chaminade Lyric Club. The program was given by a string ensemble from the Woman's Orchestra, conducted by Henry Schoenfeld; the Chaminade Lyric Club, led by Mrs. Nye; the Woman's Lyric Club, conducted by J. P. Poulin, and Ada Potter Wiseman, Ruby Lanora Wicks, Capitola Dotzel and Frederick Vance Evans.

Charles Wakefield Cadman was the principal artist in a lecture-recital of his opera, "A Witch of Salem," given by Margaret Goetz in the Public Library on Feb. 26. He was assisted by Margaret Messer Morris, soprano; Mr. Edwards, tenor, and Maria Gerdes, pianist.

The Federated Church Musicians held a banquet in the Hollywood Congregational Church on Feb. 25. The program, arranged by S. E. Harvout, included a discussion of church music, led by Mr. Lash, musical director of the Hollywood Congregational Church. Mrs. W. E. Mabee, vice-president, was in charge.

The Ellis Club, ably led by J. B. Poulin, gave a merited program in the Philharmonic Auditorium on Feb. 18. The organization, sans orchestra, marooned in Oceanside by recent floods, fully maintained the standards which it had set at previous appearances, giving a program of worth with full-throated tone and in commendable style. The singers had the assistance of Mrs. Henning Robinson and Frances May Martin, pianists, and Nellie Golthold, soprano, who disclosed a developing talent in arias by Wagner and Ponchielli.

The Tipica Orchestra of Mexico City, led by Jose Briseno, has given a series of concerts in the Philharmonic Auditorium under the Behymer management.

Princess Tsianina and Os-ke-non-ton, scheduled to appear in the Behymer Thursday evening series on Feb. 17, were flood-bound in Arizona, necessitating a postponement to the following evening. The two singers joined in an en-

joyable program, consisting of traditional and modernized arrangement of Indian airs. Os-ke-non-ton prefaced his songs with apt remarks on Indian customs and sang his numbers in a baritone voice of power and good quality. Tsianina disclosed a voice of lovely quality and ample power, her fine diction making her numbers especially enjoyable.

The Norfleet Trio achieved an outstanding success on the occasion of its first Los Angeles visit in a Hollywood concert under the auspices of the Delta Epsilon Chapter of the Alpha Gamma Delta, on Feb. 18. The players made a fine impression in numbers by Schubert, Arensky, Cadman, Goossens and others. 'Cello solos by Leeper Norfleet were also given.

Mrs. Elliott Clark, director of the educational program of the Victor Talking Machine Company, and prominent official in the National Federation of Music Clubs, was the guest of honor at a reception and musicale given by Mrs. W. E. Mabee, on Feb. 20. Honors were also paid to Gertrude Ross, pianist and composer, on the occasion of her recent return from a sojourn abroad, and the members of the Norfleet Trio, who played numbers by Saint-Saëns, Goossens and others. More than 100 persons were present, among whom were Charles Wakefield Cadman, Rudolph Reuter, Elinor Remick Warren, Princess Tsianina, Os-ke-non-ton, Raymond Brite and Homer Grunn. Mrs. Clark made a short address, stressing the work of the various organizations in behalf of music and mentioning especially the accomplishment of Mrs. Mabee, head of the church music department in the Federation, in the development of appreciation in that field. Mrs. Ross gave a short résumé of her stay abroad and accompanied Jessie McDonald Patterson, soprano, in several of her songs.

"Lyric Washington" Given in Bangor

BANGOR, ME., March 12.—A unique studio recital was given on Lincoln's Birthday at the Bangor Pianoforte School. The program contained "Lyric Washington," seven tone poems for piano by R. Deane Shure. Each number depicts scenes of the Capital.

SAN FRANCISCO EVENTS

San Carlo Company Continues Engagement—Society Observes Birthday

SAN FRANCISCO, March 12.—The Pacific Musical Society celebrated its seventeenth anniversary on Feb. 24 with a program, reception and dance. Alice-Guthrie Poyner, violinist; Mary Sherwood, cellist, and Margo Hughes, pianist, played a trio by Gade. Songs in costume composed the rest of the program. South American Indian songs were given by Winifred Hanlon, with Beatrice Anthony at the piano. Neapolitan songs were sung by Amerigo Frediani, tenor, accompanied by Mrs. Horatio Stoll. Dutch songs were sung by Mrs. J. Van Den Berg, soprano, with Mrs. Edward Young as her accompanist.

The continuation of the San Carlo Opera Company's engagement in the Curran Theater brought forth capacity audiences. Operas sung were "La Bohème," "Cavalleria Rusticana," "Pagliacci," "Rigoletto," "Andrea Chenier," "Faust," "Il Trovatore" and "La Forza del Destino." A feature of the "Pagliacci" performance was the appearance, in the rôle of Nedda, of a local singer, Viola Graham. Conspicuous for the excellence of their work were Alice Gentle, Bianca Saroya, Franco Tafuro, Tina Paggi, Lorenzo Conati, Giuseppe Interrante, Bernice Schalker, Gaetano Tommasini, Dimitri Onofrei, Stella De Mette, Andrea Mongelli, Clara Jacobo, Gino Lulli. The performances were all conducted by Carlo Peroni.

The last four days of the San Carlo engagement brought "Lucia di Lammermoor," "The Jewels of the Madonna," "Madama Butterfly," "Lohengrin" and a repetition of "Aida." "Madama Butterfly" introduced Rose des Rosiers in the title rôle. Her voice was small, but pleasing, and her acting good. "Lohengrin" was sung in Italian, except for the rôle of Elsa, which was sung in English by Bianca Saroya.

MARJORIE M. FISHER.

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Famous Artists Give Point to Chicago Recitals

Stage Seats Are Utilized for Enthusiasts Crowding to Hear Kreisler — All-Bach Program by Samuel Marks Pianist's First Local Appearance in Solo Concert—Resident Musicians Receive Merited Attention in Artistic Performances

CHICAGO, March 12.—A heavy concert schedule on Sunday, on which Fritz Kreisler, Harold Samuel and others were named, opened a week notable for attractive concerts, including those by Percy Grainger and Poul Bai.

Mr. Kreisler made his second appearance of the winter in Orchestra Hall on March 6, when several hundred persons in his audience had to find places on the stage. The program, in which the unsurpassed artist had the assistance of Carl Lamson at the piano, included the Bach Concerto in A Minor, Lalo's "Symphonie Espagnol," and arrangements of shorter pieces, a majority of them by Debussy. In nobility of execution, flawlessness of taste and justness of feeling, Mr. Kreisler's playing once more sounded the depths and reached the heights which he alone knows.

Mr. Samuel's all-Bach program at the Studebaker on March 6 was that pianist's first local appearance otherwise than as soloist with the Chicago Symphony. It was also one of the first, if not the very first program, devoted solely to the great contrapuntist, which Chicago has publicly enjoyed. Mr. Samuel was heard by a large audience, for which he played a generous number of encores. His printed list contained the Second "English" Suite in A Minor, a selection from "Das Wohltemperierte Clavier," the first Partita in B Flat, and the "Chromatic" Fantasy and Fugue. The clarity of thought which prevents any decorative idea from escaping Mr. Samuel's dexterous fingers, or to assume an unbalanced place in the design as a whole, was delightfully maintained throughout one of the most enjoyable programs the season has provided. As an expositor, Mr. Samuel has the desired spirit of authoritativeness, and also a degree of impartiality, which had an exhilarating effect in consonance with the purity with which he presented original texts.

Diversified Programs

Johannes Fonss, Danish bass, made an unusually agreeable impression at his recital in the Goodman Theater on March 6, when his scholarly and mellow performance was admirably supplemented by the excellent accompaniments of Edgar Nelson. Mr. Fonss' voice is a true bass; and, as musical virtues are sometimes more clearly defined by a negative process, it may not be out of place to report he is one of the few owners of even fine bass voices who do not exaggerate natural richness and power of tone. His interpretative style was similarly free from dishonesty or cant. He listed unacknowledged material by well known composers, and included some interesting Scandinavian songs in his closing group. He was cordially received.

Amy Neill, one of the best known of Chicago musicians, was heard in violin recital on March 6, at the Blackstone Theater, her program being given for the benefit of the local chapter of the Sigma Alpha Iota Musical Society. An excellent performance of Dohnanyi's Sonata, with the assistance of Isaac Van Grove, led into a highly individual performance of the Chausson "Poème," and some shorter material, of fascinating appeal, all of it clarified through Miss Neill's straightforward and often sparkling personality. Her technic, as usual, was of an unusually high order, yet most simply used.

Nathan Fadim, a very young, but also very promising pianist, with an engaging personality, was heard in recital at the Playhouse on March 6.

Cantor Jacob H. Sonnenklar, tenor, displayed his phenomenal skill in vocal ornamentation, his impassioned interpretative style, and his power to please

an audience, when he sang in Kimball Hall on March 6, in company with Jean Bragin, a capable soprano, and Mildred Waldmann, a talented child pianist.

Singers Are Applauded

Ruth Blank, soprano, made an excellent impression on March 6, when she appeared in Fullerton Hall, in the Art Institute, as soloist with the Little Symphony Ensemble on March 6, in the series of double programs George Dasch's excellent organization gives there on Sunday afternoons throughout the season.

Singing in the Eighth Street Theater last Sunday evening, Mate Culic Dragoni, Jugoslav baritone, displayed unusual brilliance in his upper voice, an operatic style and possession of qualities which brought shouts of approval from his countrymen.

Bassilios Andrea Kyros, Greek bass-baritone, sang with opulent tone and musical sympathy in Lyon and Healy Hall on the evening of March 6.

Notable discretion in ensemble marked the first program given here by the newly formed Bonconi Trio, in Kimball Hall on March 7. Amalie Birnbaum-Bonconi, violinist, was the least known member of the organization, though as a matter of fact she has lived in Chicago for several years, and has intermittently been heard in semi-public. Her tone is wholly admirable, and she contributes genuine musicianship and energy to the trio she has formed. Tony Abele, pianist, also knows her way

about chamber music, and has an excellent technical equipment. The cellist is Beulah Rosine, one of the most promising of the city's younger artists. Trios by Haydn, Beethoven and Arensky were played.

A trio composed of Ebba Sunstrom, Anne Slack and Marion Lychenhein played Bridges' "Miniatures" on the Musicians' Club of Women program given in the Fine Arts Recital Hall on Monday afternoon. Alma Birmingham, pianist; Beulah Rosine, cellist, and Selma Gogg Hummel, soprano, were also heard. The accompanists were Marion Roberts and Esther Hirschberg.

Grainger Plays Grainger

Percy Grainger's program, played before a large audience in Orchestra Hall on the evening of March 9, included a group of ancient music, some of it in the recitalist's invigorating arrangement, Schumann's G Minor Sonata, a group of Brahms and the third "Liebestraum" and Twelfth "Rhapsodie Hongroise" of Liszt.

Much extra music was played after each group, but not until the close of the program did Mr. Grainger grant his ardent hearers the taste of his own works for which they had been hungering all evening. The breezy, capable style of this unique artist was in evidence throughout a skillfully executed program. Though his technic is a formidable one, he did not permit it to usurp more than its just place in his scheme of things, but founded upon it

Six-Year-Old French Girl Leads Orchestra

INFANT prodigies are enjoying an unusual vogue in Paris this winter. Following the success of Yehudi Menuhin, the Californian boy violinist, a girl of six, Josette Trichet, conducted a full symphonic orchestra in rehearsals of Beethoven's "Egmont" Overture, in preparation for a concert. A copyright dispatch to the New York Times states that she used the customary director's score.

his unquenchable enthusiasms and his suggestion of strength, tenderness, poesy and vigor, all thoroughly saturated with his own personality. There was incessant enthusiasm in the audience.

Poul Bai, the young Danish baritone who came to Chicago to assume a leading position on the Bush Conservatory faculty, was heard in recital in Kimball Hall on March 9. Though Mr. Bai had been ill, he sang with great warmth and brilliance of tone, and employed an effective manner of delivery in a diverse list of material. Stradella's "Pieta," Beethoven's "Adelaide," and two songs of Schubert opened the recital. A highly dramatic skill in declamation lent Schubert's "Doppelgänger" new interest, and the legerity of the performance given "Wohin" was remarkable for a voice of so much opulence and of so large a volume as Mr. Bai possesses.

The recital, postponed from a week earlier, was originally intended to observe the tenth anniversary of Mr. Bai's operatic début in Copenhagen. The arias he listed were sung with the repleteness of understanding which can only be obtained upon the opera stage: "Bois Epais," an aria from "Le Roi de Lahore" and Wotan's "Farewell," from "Die Walküre," displayed the range of the recitalist's excellent style. Scandinavian songs by Heise, Sinding and Sjögren were followed with a concluding group, in which were listed Edgar A. Brazelton's "Dress" and "Grape Harvest," the latter dedicated to Mr. Bai, Jeanne Boyd's "A Ballad Maker" and La Forge's "Hills." A large audience heard Mr. Bai with unflagging appreciation. Edgar Nelson supplied admirable accompaniments.

Dora Lyon, soprano, and Lucille Manker, pianist, were heard in the Fine Arts Recital Hall on Thursday evening, the instrumentalist having the assistance of the Little Symphony Ensemble for a pleasant performance of Bach's Concerto in D Minor. Miss Manker is a well-trained young pianist, with an agreeable personality; but the full effect of her playing seemed to be diminished by slight nervousness. Miss Lyon, accompanied by Katherine Dodsley, showed a truly distinguished individuality. She has a vivid imagination, a fascinating air of sincerity and a beautiful voice, occasionally used with more eagerness than skill.

Harriet B. Mason, pianist, was soloist this noon in the W. W. Kimball Company's series of free concerts, given in Kimball Hall. Elsa Kressman, soprano, sang last Friday in the same course.

EUGENE STINSON.

Chicago Listens to Orchestral Novelties

"First Time" Is Label Attached to Works by Hanson, Miaskovsky and Schmitt—"Pan and Priest" Conducted by Composer—Onegin and Gordon Appear as Soloists in Symphonic Programs

CHICAGO, March 12.—The Chicago Symphony boasted Sigrid Onegin and Howard Hanson as guests at the subscription concerts of yesterday afternoon and this evening, when the final quarter of its season was begun with the twenty-second program in the series. The list was:

"Pompey's Camp," from "Antony and Cleopatra" Schmitt
Sixth Symphony Miaskovsky
(First performance in Chicago)
Andromache's Lament, from "Achilles" Bruch
"Pan and the Priest" Hanson
(Conducted by the composer; first performance in Chicago)
"Dem Unendlichen" and "Der Erlkönig," Schubert
"Von Ewiger Liebe" and "Willst du, dass ich geh?" Brahms
Finale from "Ruses d'Amour" Glazounoff

The imposing dimensions of the symphony, the presence of the composer of the shorter work and the charm and the excellence of the soloist divided interest in these concerts in three ways. Though Mr. Hanson had at one time studied in the music school of Northwestern University, in Evanston, this was his first local appearance, at least since his name has become formidable in the history of modern music in America. It was with great interest that Chicago made the acquaintance of this energetic, capable and independent young musician, and with alacrity that it approved of his work.

It did not seem that the conflict of the two sides of an artist's nature, as he has seen them and made them the basis of his "Pan and the Priest," is of astonishing novelty, or that the composer has added to the depth to which the creative musician's life and problems may be sounded. Viewed objectively, however, Mr. Hanson's score was recognized as having great beauty of texture, color and musical idea, and the masterliness with which he has handled his materials was reflected in the certainty with which he conducted the first performance of any of his works in this city.

Miaskovsky's Symphony

The Miaskovsky Symphony is new to America this season. The composer is already known in Chicago, by one other work, the Fifth Symphony, which Frederick Stock conducted last year. The lyric quality of the Russian's work was

reaffirmed, and its bitter tinge noticeably emphasized in this threnody. Whatever one may feel about the insecurity of a fame which must rest, in part at least, upon a rhythmic distortion of themes which are in the first place none too positive in their melodic character, it is agreeable to find a composer writing in the mode of the end of the nineteenth century and with a new purpose and in a new mood. In his development of thematic material, Miaskovsky wins Chicago's unqualified respect, and as a disseminator of moods he is also on the way to being highly prized here. The audiences received the work most cordially.

The short Schmitt excerpt was stimulating, and Mr. Stock seemed to have evened the orchestra's debt to habitual late-comers by having only the dozen or so players required for the work seated on the stage at the beginning of the concert. The rest of his orchestra filed in

[Continued on page 37]



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PHILADELPHIA HEARS ORCHESTRA PLAYERS

Choral Society Appears in Brahms and Verdi Works

By W. R. Murphy

PHILADELPHIA, March 12.—The week began with a superb program by the Philadelphia Orchestra Ensemble on Sunday afternoon at the Penn Athletic Club, where the Chamber Music Association held its ninth and penultimate meeting. The Ensemble is composed of the various "firsts" of the orchestra and includes Michael Gusikoff and David Dubinsky, violins; Willem Van den Burg, 'cello; Anton Torello, contrabass; W. M. Kincaid, flute; Samuel Lifschey, viola; Marcel Tabuteau, oboe; Daniel Bonade, clarinet; Walter Guetter, bassoon; and Anton Horner, horn. The outstanding number was the beautiful Schubert Octet, for all the instruments listed except the oboe. There was an omission of the slow movements, as a concession to time limitations. The players are finely proficient in the demands of chamber music performance. The woodwinds gave a good account of themselves in the Klughardt Quintet for oboe, clarinet, flute, bassoon and horn. The opening number was Mrs. H. H. A. Beach's Variations for flute and string quartet, very gracefully written.

A violin recital was given by Frank Gittelson in the eleventh of the series by artist members of the faculty at the Curtis Institute. The performance displayed Mr. Gittelson's polished technic and was rich in musical values. There were two novelties, a Gavotte and Musette by George F. Boule, pianist, and a Berceuse and Serenade, called "K. F. G.," and dedicated to the soloist's little child by the composer, Austin Conradi. Mr. Gittelson, with Harry Kaufman excellently accompanying, gave an interesting reading of the Grieg F minor Sonata.

The second concert of the season by the Choral Society was given in the Academy of Music on Thursday night. Two works seldom performed in Philadelphia were included—the Brahms "Requiem" and the Rossini "Stabat mater." Though they were given with piano accompaniment, instead of orchestral, the work of the chorus, under Henry Gordon Thunder, made the result substantial. Marie Townsend, soprano, and W. John White, members of the organization, were adequate soloists.

For Rossini's work the solo quartet included Royal Macellan, tenor; Mae Ebrey Hotz, soprano, Marie Stone Langston, contralto, and George Detwiler, basso. They did notable work.

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Mrs. Hotz sang without rehearsal, substituting for Emily Stokes Hagar, who was unable to sing on account of a death in her family. The work of the chorus was exquisite in tone and balance. Dr. Thunder conducted both works with authority.

The Philadelphia Forum brought the Concordia Chorus of Wilkes-Barre to the Academy of Music on Friday evening, March 4. This group at the Sesquicentennial meeting of the Associated Glee Clubs of the country was adjudged the best male chorus of the organization. Adolph Hansen directed about 100 singers in a program that included both the classical and the popular.

"Shakespeare and the Elizabethans" were discussed by William Lyons Phelps of Yale, at one of the series of collateral and cultural lectures which form a part of the Curtis Institute regimen for its students. Then came the ninth students' concert, under direction of Louis Bailly. Interesting possibilities were shown by Iso Briselli, Louis Wyner, Gordon Kahn and John Gray, who played Debussy's String Quartet, and by Pescha Kagan, Alexander Gray, Francis Jones, Katherine Conant and Harold Garratt, who gave the Schubert Quintet in A.

PHILADELPHIA LIKES GUESTS IN RECITALS

Onegin, Lucchese and Moore Heard in Programs of Artistry

By W. R. Murphy

PHILADELPHIA, March 12.—Perfection of method, combined with a glorious voice, resulted in a wonderful exemplification of the art of song in Sigrid Onegin's recital in the Academy of Music. This was Mme. Onegin's fourth successful appearance here this season.

One of the big moments at her recital was the singing, this time to piano accompaniment, of Mozart's "Alleluia." Another was an almost terrifyingly dramatic reading of the "Erlkönig." Beethoven as an amorous wag was shown in "Ariette der Kuss." Mme. Onegin sang two other Beethoven songs, groups by Karl Loewe, Brahms, and Richard Strauss and a rollicking sample of contralto coloratura, the Brindisi from "Lucrezia Borgia."

Francis Moore, New York pianist, who teaches advanced piano students at the Settlement Music School, of which Mary Curtis Bok is the founder and John Grolle the director, was heard in a charming recital at the School on a Sunday evening. Mr. Moore, whose training has all been in the United States, excited admiration by his unaffected bearing and his reliable technic, the obvious result of a co-ordinated mind and art. His Chopin group was especially notable as being clear, honest in interpretation and cleanly phrased.

Josephine Lucchese, coloratura soprano of the San Carlo and the Philadelphia Grand Opera companies, gave a largely attended concert in the Metropolitan Opera House for the benefit of the Madonna House, with Cardinal Dougherty as patron. Her charm of personality, and flexible true voice combined to win her an enthusiastic reception. Florid numbers were sung with special brilliancy, and there was real dramatic value in operatic arias. The program included "Una voce poco fa," "Je suis Titania," "Con Vezzi e con lusinghe" from "The Abduction from the Seraglio," and Spanish songs. "The Kerry Dance" of Molloy, appropriately sung in view of the large numbers of Irish in the audience, was done surpassingly. Clarence Furhman was an excellent accompanist, and played the Liszt-Verdi "Rigoletto" paraphrase with distinction.

The Caroline Littlefield Ballet Impressionistic, which has been doing notable work this season with the Philadelphia La Scala Opera Company, was featured at a meeting of the Matinée Musical Club in the Bellevue-Stratford. The Robert E. Golden Orchestra and club members also participated in a varied program. The Ballet was seen to graceful advantage in "Dans le Jardin," "Fantastique" and "Festival Moderne." Excerpts from Orlando Morgan's song cycle, "In Fairyland," were given by Ethel Niethammer, soprano, and Eliza-

Philadelphia Society Will Give Music By Resident Composers

PHILADELPHIA, March 12.—The success attending the first concert given by the Society for Contemporary Music has resulted in the Society's engaging the Foyer of the Academy of Music for its second concert on Friday evening, March 25. Philadelphia composers will be conspicuously represented on this program, in a suite for viola and piano by Isadore Freed, and a piano sonata by George F. Boyle. There will also be songs by Pizzetti and Malipiero; a composition by Eugene Goossens for flute, 'cello, and piano; and a work by Maurice Ravel for soprano, flute, 'cello, and piano. Among the soloists will be Isadore Freed, George F. Boyle, Ellis Clark Hammann, Henri Elkan, William Kincaid, William Van den Burg, Clarence K. Bawden.

beth Brey, contralto, with Katherine Clothier at the piano. Charles Gilbert Spross' "Arabian Song Cycle" was sung by Anna Noeckel, Helen McQuilkin, Irma Phillips Carels and Marie Wright, with Ethlyn Mack at the piano. The program was arranged by Mary Brooks Thompson and Mrs. Samuel Woodward.

Lea Luboschutz Joins Faculty of Curtis Institute

PHILADELPHIA, March 12.—The Curtis Institute announces the addition to its violin faculty of Lea Luboschutz. She will join the staff in October. Mme. Luboschutz is now on an American tour, which she will follow with a summer in Europe with her three children. She came to this country three years ago.

W. R. M.

Easton Symphony Gives Beethoven List

EASTON, PA., March 12.—March 10 was Beethoven night at the Easton High School Auditorium. The Easton Symphony gave a representative program of the great composer's works. Soloists were John Clendaniel and Miss Frances Brown, violinists, and Mr. Laros, pianist. The concert was an added triumph for the orchestra's conductor, Earle Laros.

M. H. C.

Wins Civic Contest in Baltimore

BALTIMORE, March 12.—Herbert Sokolove, a youthful player, won honors in the violin contest held under municipal auspices in the Lyric on March 9. He will appear as soloist with the Baltimore Symphony at its final concert on April 24. Fifteen competitors played the Bruch G Minor Concerto. The judges were Wilhelm Furtwängler; Scipione Guidi, concertmaster of the New York Philharmonic Orchestra, and Leon E. Barzin of Belgium. This was the third contest held under municipal management.

F. C. B.

PARIS, Feb. 28.—Frieda Stoll, soprano, appeared at a fashionable fete here, at which her singing was received with much enthusiasm.

BALTIMORE GREETS CELEBRATED GUESTS

Orchestra and Singers Are Welcomed in Programs of Power

By Franz C. Bornschein

BALTIMORE, March 12.—The Philharmonic Orchestra of New York, with Wilhelm Furtwängler as conductor, gave the third concert of the local series on March 9 in the Lyric. The orchestra played brilliantly. The overture to "The Tempest" presented Sibelius in a theatrical mood, and its sweeping style was made effective by the orchestra. Strauss' "Don Juan" and the C Minor Symphony of Brahms served as temperamental outlets for Mr. Furtwängler, who read these works with much individuality. The concert was given under the local management of William A. Albaugh.

Maria Jeritza appeared in the Lyric on Feb. 28 in a recital given under the local management of the Albaugh Bureau of Concerts. The singer's splendid stage presence, together with her varied interpretations of interesting examples of song literature, made a distinct appeal. Maximilian Rose, violinist, contributed attractive solos. Emil Polak was a competent accompanist.

Mme. Povla Frisjh, Danish soprano, was heard in a varied program, with Frank Bibb at the piano, on Friday afternoon, March 4, at the Peabody Conservatory. The singer's artistic interpretations often touched the listener through their dramatic significance. Mood and atmosphere were sustained in contrasting values. Frank Bibb assisted the singer with ideal accompaniments.

The Russian Symphonic Choir appeared at the lyric on March 10. Basile Kibalchich, the conductor, has trained this group of singers to a point that makes their readings carry great significance. Many effects border on orchestral tone qualities. Mr. Albaugh was the manager.

Daniel Gregory Mason, of Columbia University, New York, gave an interesting lecture on "The Listener's Part in Music" before members of the Baltimore Music Club, in the Hotel Emerson, on Saturday afternoon, March 12.

Charles Cooper, pianist and member of the teaching staff of the Peabody Conservatory, gave the eighteenth Peabody recital on Friday afternoon, March 11, before an appreciative audience. His playing of classical music disclosed poetic tendency. A variety of moods also enhanced the general effect of the program.

The Maryland School for the Blind, Overlea, Md., gave an exhibition concert on March 6, showing the work of pupils prepared by Elizabeth Pattillo and Margaret Madden in piano; Mrs. Franklin Onion in voice, and Elmer Voyts in violin. Besides individual solos, there were choruses which reflected credit on the instructors.

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PHILHARMONIC ENDS WASHINGTON SERIES

Sibelius' "Tempest" Well Received—Local Opera Gives "Rigoletto"

By Dorothy De Muth Watson

WASHINGTON, March 12.—The Philharmonic Orchestra of New York, with Wilhelm Furtwängler as conductor, gave a memorable concert at its final program of the season here on the afternoon of March 8, before a large audience in the New National Theater. Mr. Furtwängler's readings of the "Don Juan" of Strauss and the Brahms Symphony, No. 1, proved very interesting and original. The novelty of the concert was Sibelius' Overture to "The Tempest," which received an ovation which was led by Mrs. Calvin Coolidge. The Overture to "Der Freischütz" completed the list, having a most effective reading. T. Arthur Smith managed the concert.

Maria Jeritza drew a large audience to her recital at Poli's Theater on March 4. Mme. Jeritza gave "Il est doux, Il est bon," from "Hérodiade," "The Erlkönig"—marvelously interpreted—and a group of English songs. "In questa Reggia," from "Turandot," was sung with dramatic effect. Maximilian Rose, violinist, and Emil Polak, pianist, were splendid assisting artists.

Felian Garzia gave a piano recital in the Playhouse on the evening of March 9. He displayed to advantage his technic. The program included works by Bach, Mendelssohn, Schumann, Liszt, Chopin and Debussy.

The Wilson Normal School Glee Club, under the direction of Bernice Randall Angelico, sang "The Japanese Girl" by Charles Vincent in the Auditorium of the school on March 4 and 5. The voices of the girls proved fresh and musical.

John Prindle Scott, composer, is making his first visit to Washington. Mrs. Wayne B. Wheeler has given two receptions in his honor. At these events Mr. Scott's songs were interpreted by Mrs. Wheeler, Flora McGill Keefer, Mary Apple and Emilie Henning, and Dr. George Anderson. Mr. and Mrs. William Santemann gave Grieg's violin Sonata. Zitkala Sa told some Indian legends.

Charles T. Ferry, formerly with the First Congregational Church, has become the organist at the New York Avenue Presbyterian Church.

Warren Lee Terry, tenor, formerly of Washington, but now studying in New York, where he is soloist at the Sholom Temple and the Central Baptist Church, was a visitor in Washington recently.

The choir of the First Congregational Church, under the direction of Ruby Smith Stahl, has been giving a series of a cappella concerts.

Opera Has Native Cast

"Rigoletto," as presented by the Washington National Opera Company on March 5 in the Washington Auditorium before one of the largest audiences gathered this winter for opera, was memorable. This was the last performance of the year, but it is understood that a greater season, on a more pretentious scale, will be undertaken next year. It is also understood that other cities request appearances of the company.

An all-American cast had been assembled by Edouard Albion, general director. John Charles Thomas, in the title rôle, was superb.

Luella Melius as *Gilda* scored her second triumph in Washington within two months. Her "Care Nome" showed great artistry, as did her duets with Mr.

Thomas. Mme. Melius sang in Italian, as did all the others except Mr. Thomas.

Doris Doe made her début in Washington as *Maddalena*. Her voice is rich and mellow, and she did some very effective singing.

Ralph Errolle renewed the splendid impressions he has always made, appearing as the *Duke*. Sigurd Nilssen, the *Sparafucile*, is commanding in appearance and his voice is rich.

Mention must be made of the minor rôles taken by Washington's younger singers. Luigi Dolle Molle was *Monterone*; Adolph Turner, *Marullo*; Vincent Burroughs, *Borsa*; Rosa Pollio, *Giovanna*; Doris Morrow, *Countess Ceprano*; Mary Apple and Edmond Boyer also took part.

The conductor was again Alberto Bimboni, who succeeded, to a great extent, in subduing the orchestra so that it did not overshadow the voices. At the same time, the orchestra was always effective. Enrica Clay Dillon made her reappearance as the stage director, after an absence of several years. Paul Tchernikoff was director of the ballet. The sets were fresh and attractive. The ensemble was splendid.

Chicago Orchestra Features Several Important Novelties

[Continued from page 35]

before the symphony, like a large part of the audience.

Mme. Onegin sang with superb richness of tone, once or twice forcing its volume so as to have a slightly damaging effect upon intonation. In nobility of style, profound musicianship, and ardent sympathy with very fine material, she proved herself once more to be the eloquent artist Chicago so warmly admires.

Gordon Is Soloist

Frederick Stock's excellent concertmaster, Jacques Gordon, was soloist in the Tuesday subscription matinée of March 8, in this diverting program:

Overture to "Der Improvisatore," D'Albert
"Romantic" Suite.....Reger
PoèmeChausson
Suite from "La Giara"Casella
Ballade and PolonaiseVieuxtemps
"Slavonic" Dance in G MinorDvorak

The two suites had been played before this season, and their repetition made the German one seem a little more genial, perhaps, and the Italian one more definitely to appear a gleaning from many schools, though a highly dextrous one. Mr. Gordon's performance was admirable in tone, in quality of thought, in technic and in style, the lofty contemplation of the Poème contrasting effectively with the brilliance of the showpiece. Mr. Gordon is a great favorite with audiences and won his customary ovations.

Eleanora Koskiewicz, a young Chicagoan of Polish descent, was honor soloist at the Chicago Symphony's popular concert of March 10, when Mr. Stock listed Thomas' orchestration of the Chopin Polonaise in A Flat Major, Philipp Scharwenka's "Arcadian" Suite, selections from Moszkowski's "Boabdil," Strauss' "Wein, Weib und Gesang" and a vigorous performance of Felix Borowsky's sparkling Fantasie-Overture, "Youth," conducted by the composer. Miss Koskiewicz played the second and third movements of Rachmaninoff's Second Piano Concerto with a smouldering intensity which burst into a brilliant flame with the development of the final movement. She had one of the most excited receptions any of the orchestra's soloists have been accorded this season.

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MASSIMO ETZI

Weingartner Not to Lead Hollywood Bowl Concerts

LOS ANGELES, March 12.—

The list of eight conductors to be chosen for the Hollywood Bowl will not include the name of Felix Weingartner, who was expected to come for a series of concerts. It is understood that the Bowl management found it impossible to meet his conditions. A series of "special" nights was decided upon at the recent meeting of the Hollywood Bowl music committee, headed by Charles Wakefield Cadman. Tuesday will be "novelty" night; Thursday, "symphony" night; Friday, "solo" night, and Saturday, "popular" night. The committee includes, besides Mr. Cadman, Estelle Heartt-Dreyfus, Ralph M. Dyar, Violet Hart, Blanche Rogers Lott and Mrs. Leiland Atherton Irish. The auditions board of twenty members held its first meeting on the evening of March 4, when the regulations governing the auditions were adopted. Two candidates, a vocalist and an instrumentalist, will be chosen to appear with the orchestra. Eight soloists will be heard during the season.

WESLEYAN VICTOR IN GLEE CLUB CONTEST

Wins for Second Time Over
Twelve Excellent
Organizations

The Wesleyan University Glee Club repeated its feat of last year by winning the eleventh annual Intercollegiate Glee Club contest, held under the auspices of the Intercollegiate Musical Council in Carnegie Hall on Saturday evening, March 12, with a total of 241 points. Among the twelve other contestants, the University of Missouri, winner of the Missouri Valley contest, won second place and Yale University, third place, with respective point scores of 229.2 and 223.8.

Each group sang a song of its own choice, the prize song, "The Lotus Flower," by Schumann, and a college song, which counted, respectively, thirty, fifty and twenty points. The judges considered tone, diction, pitch, ensemble and interpretation in making their decisions.

Clubs also represented Columbia, Dartmouth, Fordham, New York University, Princeton, Middlebury (the New England Regional winner), Penn State (winner among the Pennsylvania clubs), Furman University, Greenville, S. C. (the Southern Association victor), Ohio Wesleyan, and the University of California. This was the first time that a glee club had crossed the continent to compete in the annual contest, and the greeting given the University of California club was therefore especially hearty.

The committee of judges was headed by Olin Downes of the *New York Times*, and also included Margarete Dessooff, leader of the Madrigal Choir of the Institute of Musical Art and guest-conductor of the Schola Cantorum, and Dr. T. Tertius Noble, organist and conductor of the choir at St. Thomas' Church. Walter Damrosch, in introducing the judges, declared glee clubs to be an increasingly powerful factor in the musical development of the United States. Before Mr. Downes announced the decisions, he said that in some instances the college songs did not seem representative either of the colleges or of the country, and he also urged that the singers devote greater attention to the English language.

The various groups appeared on the platform with clock-like regularity. As one club marched off to the accompaniment of applause, another entered from the opposite side, formed a double-rowed semi-circle facing its leader and the audience, and then sang its piece. The hall, filled to capacity, was gay with numerous college banners.

The Wesleyan Glee Club sang "The Long Day Closes" by Sullivan, and as its college song, Clifford L. Waite's "Twilight Song." Besides its Alma Mater, the University of Missouri rendered Gretchen's "Autumn." Yale, the third highest, sang Henschel's "Morning Hymn" and "Mother of Men," its Alma Mater.

While the winner was being decided upon, the University Glee Club of New York, led by Marshall Bartholomew and with Ralph E. Douglass at the piano, sang "Ward, the Pirate," arranged by R. Vaughan Williams; "Ai, Lücka, Lücka," a Czechoslovak marching song in the native tongue; and an encore, "Toast to Michigan." After the announcement of the winner, the massed clubs sang Kremer's arrangement of the "Prayer of Thanksgiving" and "The Star Spangled Banner," in which the audience joined.

H. S.

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People and Events in New York's Week

CHARLTON ANNOUNCES LIST

American Singers Among Attractions for Next Season—Kreutzer to Return

Loudon Charlton announces several additions to his list of artists for next season. Elizabeth Day, American soprano, will return to America early in the season for an extensive concert tour of the United States and Canada. Miss Day has been singing abroad this past season, giving concerts in Vienna, Paris, Berlin, Liège, and Madrid—in the latter city singing before the Queen.

Eleanor Sawyer, also an American singer, and for the past two seasons affiliated with the Chicago Civic Opera Company, and who sailed recently to fulfill engagements in Italy, which include an appearance at La Scala in Milan, will also return to America for the season of 1927-28. Margaret Northrup, soprano, has been added to the list.

Among the pianists, Leonid Kreutzer, who made his initial appearances in this country this season, will return for a limited tour beginning in December and ending in March. Magdeleine Brard will open her American season early in January, 1928.

Other artists under this management are Helen Stanley, Clarita Sanchez, Marie Morrisey, Emma Roberts, Lambert Murphy, and Edgar Schofield, among the singers; Yolanda Mérö, Ernest Hutcheson, and Shura Cherkassky, pianists; Georges Enesco, returning for his fifth American tour, Samuel Gardner, and Sylvia Lent, violinists; and the Flonzaley Quartet. The Charlton management will also book the American Grand Opera Trio, which is composed of Helen Stanley, and, by arrangement with Haensel & Jones, Paul Althouse and Arthur Middleton. The Schofield-Dilling Ensemble (voice and harp) is another attraction under this management.

Museum Has First Concert of March Series

The first concert of the March series of symphony concerts under David Mannes at the Metropolitan Museum of Art brought 9200 listeners to the building on Saturday night, March 5, to hear a program centering around Franck's symphony. Tchaikovsky's "Marche Slave" opened the program. After the Symphony came Chabrier's "Spanish" Rhapsody, Gounod's "Hymn to St. Cecilia," Liadoff's "Eight Russian Folk Songs" and the Prelude to "Die Meistersinger." Two excerpts from the "Carmen" Suite were given as additional numbers, and the Gounod work was repeated at the insistence of the audience. Thomas Whitney Surette's lecture, given in the afternoon, illustrated the program of the evening for some three hundred visitors to the Museum, who remained for the concert.

Flonzaleys to Play Abroad After Concerts Here

The Flonzaley Quartet will visit England this season at the end of its American tour, which closed about the middle of March. The quartet will be heard in Kensington, London, Huddersfield and Liverpool. Crossing the Channel, they will give concerts in Paris, Mulhausen, Strassburg and Brussels. This will end the players' active concert season, which, inclusive of European engagements, covers approximately 100 concert appearances.

Florence Austral Engaged with Damrosch

Florence Austral has been engaged for four appearances with the New York Symphony in Carnegie Hall, Walter Damrosch conducting. On April 1 and 3, Miss Austral will sing in "Götterdämmerung" excerpts, and on April 10 and 12 is to be heard in Beethoven's Ninth Symphony.

Manhattan Double Quartet Sings in Studio

At a studio Guild Hour concert held in Guild Hall on Feb. 27, Zeta V. Wood, soprano, the Manhattan Double Quartet and Adolph Opfinger, pianist, presented

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an interesting program. The quartet sang three groups a cappella, four folk-songs, numbers by Brahms, Schumann and Mendelssohn, and three modern works. "The Nightingale" and "Schwirrend Tambourin," by Schumann, were especially well received. Their pre-cessress, Mrs. Wood, was heard in a group of old classics and some modern French songs. Mr. Opfinger played an A Minor Gavotte of Bach and numbers by Gluck and Stojowski. There was much applause.

TO SING ESKIMO MUSIC

Recital by Juliette Gaultier Will Introduce Primitive Songs

Eskimo folk-songs, never before sung from a concert platform in New York, will be featured at the recital of Juliette Gaultier in Town Hall on April 8. The program will consist of folk-songs of the French Canadian, the primitive Indian, and the Eskimo.

Trained originally for grand opera by Vincenzo Lombardi, a teacher of Caruso, Juliette Gaultier de la Verendrye became interested in the aboriginal folk-song of her native Canada, and has spent the last few years in studying the music and expression of the melodies recorded by scientific observers among the Indian tribes of British Columbia and the Eskimos of the Copper River in the Arctic regions of northern Canada. The musical grounding she received at the McGill University Conservatory at Montreal, and under Jenö Hubay at Budapest, her violin teacher for two years, enabled her to master the principles on which this music, with its complicated rhythms and quarter tones is constructed. Herself a descendant of Pierre Gaultier de la Verendrye, the French explorer who traversed the Western prairies in 1739, she has naturally pursued this work with the ardor of a pioneer.

Olga Sapiro Heard In Concerts

Olga Sapiro, pianist, was heard recently in a concert given under the auspices of the Southern Society of Jackson Heights at the residence of Mrs. J. P. Edwards. Her list of pieces included a group by Debussy, another of Chopin and numbers by Scriabin, Liszt and the "Cracovienne Fantastique" of Paderewski. Miss Sapiro also gave a joint recital with Beatrice Horsburgh, violinist, at the Recital Club. The two artists have played many times together in England and Italy. The principal number on their program was the Sonata in D Minor by John Ireland.

Hutcheson to Conclude Season at Ann Arbor

Ernest Hutcheson, who opened his present season with the Worcester Festival, will close at the Ann Arbor Festival on May 21. His plans for the summer include his large annual master class at Chautauqua, and a few weeks' rest spent at his summer home in Sandwich, Mass. In the early fall, before his concert activities in America begin, Mr. Hutcheson contemplates a visit to England, where he will be heard in concert. His New York recital for next season has been planned for early November in Carnegie Hall.

Artists Assist at Church Noon Hour

Mary Craig, soprano, and John Mundy, cellist, were to assist Clarence Dickinson in the presentation of recital of music by Scandinavian composers at the Friday noon hour of music at the Brick Church on March 18. The program including the Fugue in C, Buxtehude; "The Cowkeeper's Tune" and "March of the Gnomes," Grieg; "Song of Dawn," Tornjussen; "Norwegian" Rhapsody, Sinding, for organ; "The Princess" and "Dreams," Grieg; "Meditation" on two Swedish folk-songs, and "Longing," Kjerulf, for cello.

Rozsi Varady Gives Reception for Reiner

Rozsi Varady, Hungarian cellist, gave a reception at the studio of Willy Pogany in honor of Fritz Reiner, conductor of the Cincinnati Symphony, and Mrs. Reiner, following the orchestra's recent concert. Several prominent musicians and authors were present.

MANNES MUSIC PLAYED

Music School Hears Lenox String Quartet Perform Revised Version of Work

A distinguished audience overflowed the recital hall of the David Mannes Music School on Monday evening, March 7, for the Lenox String Quartet's performances of Haydn and Brahms Quartets and the first hearing of Leopold Damrosch Mannes's revised C Minor Quartet. Earlier this season the Lenox Quartet played Mr. Mannes's work in its unrevised version at a successful hearing in Boston. Leopold Mannes, who is the son of Mr. and Mrs. Mannes, directors of the school, is at present in Rome on a fellowship of the Guggenheim Foundation. The Haydn Quartet heard on this program was that in F, op. 77 No. 2, and the Brahms Quartet the work in C Minor. This concert was the third in the artist recital series at the school, and is to be followed by an April recital given by Scipione Guidi.

A series of special student recitals is announced for March and April at the school, including a symphony concert at which the senior string body under Paul Stassevitch will be assisted by brass and woodwind players from the New York Symphony, and by instrumental and vocal soloists. This concert, scheduled for March 21, will be followed in April by an afternoon concert given by the younger students. A yearly event of exceptional interest at the school takes place May 9, when works by pupils of Rosario Scalero will be given hearings, among them a string quartet, a composition for two pianos and one for string orchestra.

Barrère Concert to Introduce Novelties

Several novelties will be introduced by George Barrère at the second and last Little Symphony concert, on March 20 in the Henry Miller Theater. Mr. Barrère will appear as soloist playing three seventeenth century pieces on his new gold flute. Three "Sketches from a Dreamer's Notebook," composed for the Symphony by Quinto Maganini, pupil of Mr. Barrère; three pieces by Mary Howe and a group, "From the Black Belt" by W. G. Still will have their première presentations. The program also includes Carl von Dittersdorf's Symphony in C and Weber's Overture to "Turandot." In observance of the centenary of Beethoven's death, the concert will be concluded with a group of his "German" dances. The "Sketches" by Maganini are an overture, "Humming Birds," composed in the English gardens of the Fontainebleau Palace last summer, an interlude "A Nigger Doll's Lullaby," and "A Street Fair in Paris," depicting a carnival on the Boulevard de Batignolles during Pentecost last year.

English Singers Will Sing Farewell

The English Singers of London will return to New York before sailing on March 22, to give a farewell recital in Town Hall on Saturday afternoon, March 19, at which an entirely new program will be heard. These artists have just finished a tour of ninety concerts in twenty-two weeks. They return to America next October and will visit the South, southwest and Pacific Coast for the first time.

Margaret Northrup Postpones Recital

The recital of Margaret Northrup in Aeolian Hall, which was scheduled for Friday afternoon, March 11, has been postponed to Thursday afternoon, March 31. Miss Northrup returned recently from Ottawa, where she was soloist with the Ottawa Temple Choir.



APPEARANCES as Ramfis in "Aïda" at the Maine Festivals, as Escamillo in "Carmen," on tour in "Robin Hood" and in the oratorios "Messiah," "The Creation," "Elijah," in Verdi's Requiem, have been opportunities for Raymond Hunter, bass-baritone, to demonstrate his merits. Re-engagements have followed many of his appearances. He was re-booked from a "Messiah" performance, re-engaged with the Utica Choral Society for "Messiah" and "Elijah," and sang with the Springfield MacDowell Club, and in Richmond, Va. He has been engaged for an "Elijah" concert in Jersey City on March 24. Mr. Hunter's répertoire includes seventeen operatic rôles, some of them not usually known by singers, many songs in French, German, Italian and English, and the standard oratorio literature.

Rosa Ponselle Completes Southern Tour

Rosa Ponselle, Metropolitan dramatic soprano, has completed a successful southern tour during which she gave two concerts in Havana, three in Florida and two in Texas. She is now fulfilling fourteen bookings on the Pacific Coast. Miss Ponselle will rejoin the Metropolitan Opera this spring for appearances in Baltimore, Washington, Atlanta, Cleveland and Rochester, and after that is to give concerts in Grand Rapids and Ann Arbor, the latter appearance being at the annual festival of the University School of Music.

Woodside Again Appears Twice in New York Week

For the second time this season, James Woodside, baritone, fulfilled two engagements in New York in one week. One was on Feb. 22, a recital on the Community Concert Course of the Second Reformed and Morningside Presbyterian Churches, with Marcella Geon as accompanist. The second was on Feb. 25, a return engagement for the Century Theater Club in the Hotel Commodore. Roy Underwood was accompanist.

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BROOKLYN CALENDAR HAS FINE DIVERSITY

Metropolitan Opera and Recitals Fill List with Interest

By Arthur F. Allie

BROOKLYN, March 12.—The Metropolitan Opera Company presented "L'Africaine" with a distinguished cast on March 5. Principals were Florence Easton, Nina Morgana, Henriette Wakefield, Beniamino Gigli, Adamo Didur, Paolo Ananian, Giuseppe De Luca, Angelo Bada, Léon Rothier, Vincenzo Reschiglani and Max Altglass. Tullio Serafin conducted.

The Brooklyn Orchestral Society, Herbert Braham, conductor, gave a second subscription concert in the Academy Opera House on March 7. The assisting artist was Dorsey Whittington, pianist, who was heard with the orchestra in Beethoven's Piano Concerto No. 3. The orchestra played the Overture to "The Flying Dutchman," excerpts from Act III, "Die Meistersinger," and pieces by Lully-Morn, Goldmark, and Johann Strauss. This concert was very much enjoyed.

Maria Jeritza was heard in a soprano recital at the Academy of Music on Feb. 23. Assisting artists were Maximilian Rose, violinist, and Emil Polak, pianist. Mme. Jeritza sang arias from "Hérodiade" and "Turandot," and songs by Brahms, Cornelius, Schubert, Hahn, Holmès, MacDowell, Fenner. All these numbers were beautifully sung.

Eide Norena, soprano of the Chicago Civic Opera Company, was heard in recital on Sunday afternoon, March 6, in the Academy of Music. The concert was sponsored by the Sons of Norway, Third District. Mme. Norena possesses a beautiful voice, which she handled with artistry. Her program covered a wide range, containing numbers by Caccini, Scarlatti, Greig, Rubinstein, Rachmaninoff and Verdi. Guglielmo Somma, accompanist, also played solos.

Katherine Palmer Sings at Meta Schumann's

Katherine Palmer, soprano, was presented Sunday evening, March 13, by Meta Schumann in her studio. "Fior di Dolcezza" by Del Valle de Paz came first on her program, then Respighi's "Storiatrice." "Depuis le jour" from "Louise" was the only operatic contribution to a brief, well-rounded program. This was followed by Schumann's "Mondnacht" and a group of lieder all too seldom heard, the "Drei Zigeunermeledien" by Dvorak, the last of these being repeated, much to the delectation of the audience. The final group was composed of songs in English: "Sometimes," by Madeline C. Walther; Meta Schumann's "Nothing So Beautiful," and "Spring Fancy," by John Densmore. Miss Palmer's performance was sincere and intelligent. The simplicity and directness of her vocalization was as satisfying as it was refreshing, and she displayed a fine regard for delicate shadings. Meta Schumann's accompaniments were, of course, capable and astute. Several encores were insisted upon, among them "Seaward," another of Miss Schumann's own.

H. H.

Huston Ray to Demonstrate Therapy

Huston Ray, pianist, who has gained recognition throughout the country as the "music healer," having worked with Dr. Ward Gibson on the theory of healing through music, will give a world premiere concert demonstration in "sound wave therapy" in Carnegie Hall on Friday evening, March 25. Mr. Ray will demonstrate what he has been evolving into an organized science. This will be Mr. Ray's only demonstration in New York, prior to sailing for Europe where he is booked for an extended tour which begins in Royal Albert Hall.

Hagemans Honor London String Quartet

Mr. and Mrs. Richard Hageman gave a reception for the members of the London String Quartet, which recently concluded its series of Beethoven programs, after the first concert on March 7. The list of those present included musicians in many fields, conductors, composers, singers, violinists, cellists, teachers and others.



DAISY JEAN, has played several return engagements during the current season, and has been reengaged in many cases. In Albany, at the Institute of History and Art, in addition to her usual groups of cello and songs at the harp, Miss Jean added the novelty of six Flemish Folk-songs. She was equally successful at the Women's Club of York and the Iris Club of Lancaster, Pa. On March 1 Miss Jean was soloist with the Mary Grant Choir in Windsor, Canada. Her programs are popular in schools, and this season she has appeared at Linden Hall, Pa.; Spence, N. Y.; Dwight School Englewood, N. J., her third consecutive appearance there, and at St. Mary's School, Peekskill, N. Y., her fourth consecutive appearance in three years. Several private engagements in and near New York have added to her busy season, and she will make several appearances in the spring in Canada and the Middle West. She is seen above at the Lake Placid Club.

Zimmer Harpists Near Close of Eighth Tour

The Zimmer Harp Trio is drawing its eighth annual tour to a close. During the present season, begun by a concert for the Providence Chapter of the National Association of Harpists, this trio has also represented the instrument before two other harp groups, the Syracuse Chapter of the National Association of Harpists and at Oberlin Conservatory, for the harp department. The members have also returned to many of their old towns, in some cases having played as many as seven consecutive concerts. In this season's tours, the Zimmer Harp Trio was heard in Buffalo, Cleveland, Worcester, Mass.; Toledo, Fort Wayne, Norfolk, Charleston, St. Augustine, Palm Beach, St. Petersburg, Atlanta and when the tour is finished will have played more than 100 concerts.

Kriens is Soloist and Leads Orchestra

Christiaan Kriens led his Symphony Club in a concert in Union Social Center on March 4, the soloists being himself and Fred Lackner, violinists, and Genevieve McKenna, soprano. The violinists played Bach's Double Concerto, while the orchestra was conducted by Josef Toft. The program also included the Overture to "Phèdre," the March from "Le Prophète" and Beethoven's Sixth Symphony.

Malkin Trio Plays Brahms and Tchaikovsky

The Malkin Trio, consisting of Jacques Malkin, violinist; Joseph Malkin, cellist, and Manfred Malkin, pianist, will appear in recital in Aeolian Hall on Tuesday evening, March 22. The artists' program presents two numbers—Brahms and Tchaikovsky trios.

Vierne Has Active Season in America

Louis Vierne, French composer and titular organist of Notre Dame Cathedral, Paris, by the end of February had played recitals in Williams College, Williamstown, Mass.; Norfolk, Conn.; Wel-

lesley College, Holy Cross College, Worcester, Mass.; a concert at the New England Conservatory of Music, with orchestra; Boston; Smith College, Northampton, Mass.; a recital at Kings Chapel, Boston; in Quebec; two recitals in Montreal, making during the month of February about sixteen engagements. In addition, M. Vierne, during his brief stay in Boston, gave a series of three informal lecture-recitals on the works of Bach. During March, M. Vierne was booked for recitals at Cleveland, two appearances with the Chicago Symphony, and recitals in Minneapolis, Vancouver, Victoria, Portland, Spokane, Hollywood, San Jose, Redlands, Stockton and other Pacific Coast points, returning east in April and sailing on the sixteenth.

Season is Active One for Edward Harris

This season has been very successful for Edward Harris, accompanist. Beginning with a tour with Lawrence Tibbett, he has appeared in nearly all the larger cities across the country, with the exception of the Pacific Coast, where he will not play again until early next year. New York appearances for him have included concerts with Mr. Tibbett, Ethyl Hayden, Sylvia Lent, Gilbert Ross, Ilse Niemack and Edith Piper. After a recital for Miss Hayden in Chicago on March 15 and one for Marion Talley on March 24 in Schenectady, Mr. Harris will again tour with Mr. Tibbett. In addition to his concert work, Mr. Harris is continuing his activity as a composer; a new song, "Winter," having been sung by Miss Hayden at her Carnegie Hall recital. Mr. Tibbett will sing his "Jabberwocky" on a spring tour. Miss Lent has recently played compositions of his for violin. During the past year the Welte-Mignon (Licensee) has brought out twenty piano rolls by Mr. Harris, some of them of his transcriptions. A like number will be issued this year.

Heifetz Applauded in Indian Appearances

Three consecutive sold-out performances, Feb. 27, 28 and March 1 in Bombay, India, with scenes of unprecedented enthusiasm for that city, were the most recent experiences of Jascha Heifetz, violinist, according to a cable received by Avery Strakosch, his personal representative in this country. After Bombay, Mr. Heifetz will give concerts in Calcutta, Ceylon, Rangoon, Singapore, Manilla and Australia, which is the last lap of his world tour before returning to America in October.

Richard Hale to Be Baltimore Soloist

Richard Hale, baritone, prominently identified with the new Intimate Opera Company, was soloist with the Mundell Choral Club, in Brooklyn, March 4, sharing the program with Maria Kurenko. On March 11 he gave a song recital in Summit, N. J., and on March 20 he will be soloist with the Baltimore Symphony, singing three songs by Eugene Bonner, to words of Walt Whitman. On April 4 Mr. Hale will be guest artist with the Women's Club of Sewickley Valley, near Pittsburgh.

Gilberte Works Heard by Maine Women

A program of compositions by Hallett Gilberte was enjoyed by the Maine Women's Club of New York in the Waldorf-Astoria on "Birthday and President's Day," March 5. Harold Vinal read a group of his poems. Mr. Gilberte played his "Romanze de Concert" for piano and accompanied Dorianne Bawn in his cycle, "Overheard in a Garden," Mabel Corlew in "Songs of the Seasons," and Benjamin Berry in a miscellaneous group.

Caroline Bergheim Scheduled for Recital

Caroline Bergheim will be heard in a piano recital on the afternoon of March 20 in the American Laboratory Theater. Her program, of three groups, includes the Pastoreale and Capriccio of Scarlatti-Tausig, Beethoven's "Ecossaises," a Brahms rhapsodie and works of Chopin, Weber, Godowsky and Liszt. Miss Bergheim is a pupil of Ignace Hilsberg.

Mme. Jarecka to Sing Husband's Songs

Louise Llewellyn Jarecka, soprano, will appear in joint recital with Tadeusz Jarecki, Polish composer, in the American Laboratory Theater on the evening of March 20. Mme. Jarecka will sing an early opus of songs by Mr. Jarecki, who will also be represented by his piano sonata, Op. 19.

MELIUS SAILS IN MAY

Singer Will Have Ended Concert Tour Covering 7000 Miles

When Luella Melius sails for Europe, May 18, she will have completed a concert tour embracing fifty-six engagements, dating from her successful debut with the Chicago Civic Opera in November of last season. More than 7000 miles will have been traveled by the Melius concert party into every section of the United States except the Northwest, which will hear her next season.

Chicago, Washington, San Francisco and Los Angeles, each maintaining resident opera companies, have heard Mme. Melius in many of her coloratura rôles during her eighteen months in America. Her concert itinerary has included the major cities of the midwest and the south as well as several appearances on the Pacific coast.

While in Europe, Mme. Melius will make phonograph recordings in London and will then leave for her villa on the Riviera, where she will spend the summer months in recreation and program preparation for her 1927-28 tour, being booked by Sam E. MacMillen, her manager. Two of the major spring festivals, Springfield, Mass., and Rocky Mount, N. C., have contracted for Mme. Melius.

Franklin Riker Heard at Cornish School

Among recent events at the Cornish School was a song recital by Franklin Riker, tenor, on Feb. 11. Mr. Riker sang a program beginning with Handel's "Ombra mai fu" and included songs of Bossi, Fauré, Debussy, MacDowell, Tchaikovsky, Grieg, Strauss, Douty, Bridge and Breville-Smith. The Cornish Trio recently completed a series of historical programs covering works for trio combination from the seventeenth to the twentieth centuries.

Goldsand Scheduled for Postponed Recital

Robert Goldsand, Viennese pianist, gives his postponed recital in the Town Hall on Monday afternoon, March 21. The artist will play the same program as previously announced for his engagement on Feb. 28; the Beethoven "Appassionata," Brahms' Paganini Variations, a Chopin group and three numbers by Liszt, including a tarantella on themes from "Die Stumme von Portici."

Werrenrath Off for Florida Concerts

Reinard Werrenrath, who has just returned from a trip to Denver, which included several concerts *en route* culminating in a joint recital with Mary Lewis in the Colorado city, has left for Florida where he will give three recitals, in Miami, Deland and the third in Winter Haven. Mr. Werrenrath will sing at the annual dinner of the Dutch Treat Club.

Sylvia Lent Re-engaged at Wilson College

Sylvia Lent will make her second appearance at Wilson College, Chambersburg, Va., on March 21. This engagement will be followed with an appearance at the Penn Athletic Club in Philadelphia, her third in that city this season. Mrs. Dow's School at Briarcliff has also engaged Miss Lent, for an appearance on April 14.

Kelberine Pupil Will Give Boston Recital

Bernardo Siegel, a pupil of Alexander Kelberine, will appear on Sunday afternoon, March 20, in Steinert Hall, Boston, in a program which includes Bach's "Italian" Concerto, a Beethoven sonata, a group by Field, Mendelssohn, Borodin, Moszkowski and Liszt, and will close with the Weber "Concertstück" with Mr. Kelberine at a second piano.

Corigliano Appears with Lewis in Recital

John Corigliano, violinist, who recently returned from a long tour as assisting artist with Marion Talley, replaced John Powell in a recital with Mary Lewis in Kansas City on March 1. Mr. Powell, who had left to fill in a number of dates on the coast, was taken ill.

Levitzi Will Play Native Novelties

Mischa Levitzki, at his farewell recital in Carnegie Hall on March 25, will introduce two compositions by New York composers, new to the New York public—"Keyboard Karikatures" by Chasins and a Valse Caprice by Buzzi-Pecchia.

Melba Will Give Treasures to Melbourne Museum

DAME NELLIE MELBA has announced her intention to present to the Australian nation the treasures collected during her lifetime, and to house them in a specially constructed palace of art at Melbourne, according to dispatches from the Antipodes, where the singer is now making a tour. The souvenirs include gifts from King George, Queen Mary, Queen Alexandra, the Queen of Spain, and the King of Saxony.

HERTZ INTRODUCES DE FALLA "NIGHTS"

Pianists Also Featured in Programs Heard on Coast

By Marjory M. Fisher

SAN FRANCISCO, March 12.—The eleventh pair of San Francisco Symphony concerts, given in the Curran Theater under Alfred Hertz, brought Rudolph Reuter, pianist, as soloist. The program was:

Symphony No. 1.....Brahms
"Nights in the Gardens of Spain," De Falla
Piano Concerto in D Minor...Rubinstein

Brahms' Symphony, a regular répertoire number, was played with a fine appreciation of its melodic content. The de Falla work was new locally, and so was the pianist. Both made a distinctly favorable impression. Mr. Reuter kept the piano in its rightful place and won much applause for his playing of this impressionistic music. By way of contrast, he gave the seldom-played Rubinstein Concerto, which proved a successful vehicle for his brilliant and musicianly playing. Mr. Reuter was rewarded with numerous recalls from an audience that knew better than to expect an encore.

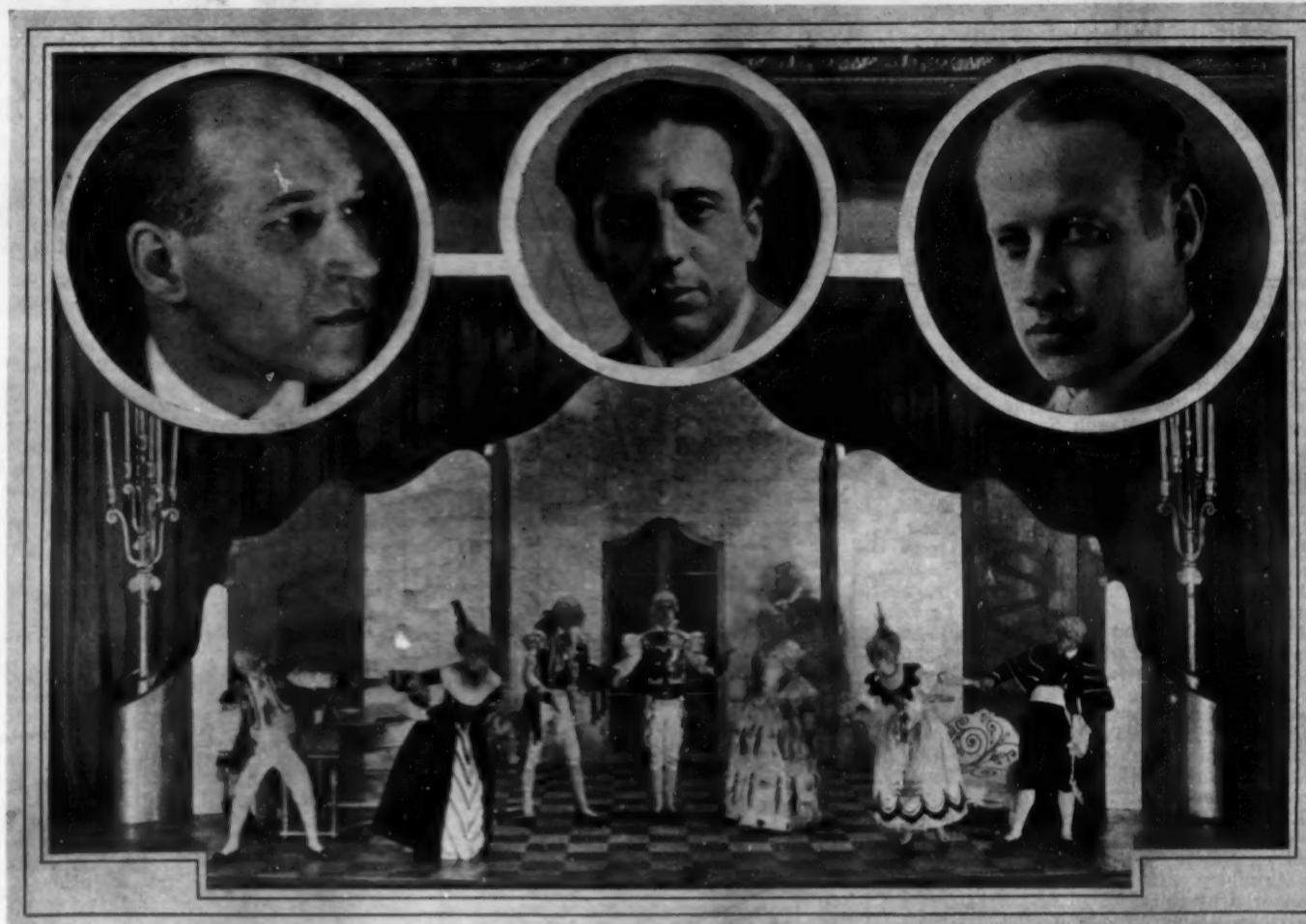
Alexander Brailowsky was introduced to San Francisco in a piano recital, and so great was his triumph that a second concert was announced for March 21. Masterful playing, in which tonal richness and rhythmic brilliance went hand in hand with prodigious power and imaginative grace, held the audience spell-bound throughout a long program and many encores. Beethoven's Thirty-two Variations in C Minor, Debussy's Suite "Pour le Piano," seven Chopin numbers and Liszt's transcriptions of the Spinning Chorus from "The Flying Dutchman" and of the "Tannhäuser" Overture made up the program. The concert was arranged by the Elwyn Bureau.

Tito Schipa gave the seventh in the series of Selby Oppenheimer's artist concerts in the Civic Auditorium, singing to a capacity audience that demanded (and received) more encores than program numbers! Mr. Schipa gave music by Gluck and De Luca; arias from "Don Giovanni" and "Lakmé," songs by Panizza, Buzzi-Peccia, Fourdrain, Monro, Young and Carey. To these were added seventeen encores (before we stopped counting at eleven o'clock) which included "Le Rêve" from "Manon," "La Donna e Mobile" from "Rigoletto" and Neapolitan folk-songs. Mr. Schipa was at his best, and so was his accompanist and assisting soloist, Jose Echaniz.

"The Chimes of Normandy" has been presented with genuine merit in the Gaité Francaise, the little French theater over which M. and Mme. André Ferrier preside. Conspicuously successful were André Ferrier as Gaspard; Jeanne Ferrier as Serpolette; Kathryn Myers, Germaine; Georges Simonet, Grenicheux; and M. Amandes, Henri. The chorus sang and acted with spirit, and the entire production was a credit to the directors and to M. M. I. Myers, the conductor. Of artistic interest were the modernistic settings conceived and executed by Simeon Pelenc.

Lawrence Strauss, a favorite tenor of the Bay District gave an excellent program in the Italian room of the St. Francis Hotel, with Elizabeth Alexander at the piano. Mr. Strauss sings with excellent enunciation and interprets with artistry. He chose music by Brahms, Mozart, Hahn, Nerini, Rebecca Clarke, Bloch, Copeland, Vaughan Williams, Stanford and Cyril Scott.

Rochester Opera Bids for Metropolitan Favor



INTRODUCING A NEW "FIGARO" TO NEW YORK

A Scene in "The Marriage of Figaro." Designed by Norman Edwards, as It Will Be Presented by the Rochester American Opera Company in the Guild Theater in April. Above, Left to Right: Vladimir Rosing, Director and Producer; Emanuel Balaban and Eugene Goossens, Conductors

WITH the New York début of the Rochester American Opera Company in the Guild Theater the week of April 4, the newest entrant into the ranks of professional operatic organizations makes a bid for metropolitan favor.

This engagement has unusual significance, for it marks the appearance of a company that has been developing for the past four years at the Eastman School of Music and the Eastman Theater, institutions founded by George Eastman at Rochester. It will reveal the measure of progress that has been made in the creation of an all-American opera company, giving all its performances in English.

Although under the sponsorship of the Eastman institutions, the Rochester Company is in no sense a "student" organization, but a serious contender for a place in the operatic field that does not now seem to be occupied. The Rochester Company has, from the beginning, been developed with the idea of providing a possible outlet for ambitious young American artists and with the hope of furnishing additional encouragement and stimulus to the promotion of American operatic art. Vladimir Rosing, director and producer, has "lived" with the plan from its very inception, and throughout the period of development the original aims have been consistently preserved.

The first two years consisted of intensive training with a group of young American singers, gathered together after competitive auditions in cities all over the country. This training included a wealth of practical experience on the stage of the Eastman Theater.

The second year saw the first complete performance of opera on the stage of the Eastman Theater, including "Pagliacci," "Faust" and "Carmen." The third year brought three weeks of répertoire in Kilbourn Hall, a smaller auditorium, and also a trip of some of the principals through Canada, presenting opera in intimate form. Last summer the entire company appeared for a week at Chautauqua and for two weeks at the Conneaut Lake Music Festival. On Feb. 7 last Mary Garden sang the rôle in "Carmen" with the company at a special performance given in Rochester.

It is Mr. Rosing's contention that the

dramatic side of opera should be stressed as well as the lyrical, and effort has been made to create a group of "singing actors" who could present standard operas in English, well sung and well acted, and produced with economies that bring the admission prices within the grasp of the average theater-goer. It is no part of the Rochester Company's plan to attempt competition or invite comparison with established organizations and their artists of international fame, but to try to reach a new public which has hitherto found opera too expensive a form of stage entertainment and which is indifferent to it when sung in a foreign tongue.

Mozart Operas on List

The New York engagement, which is under the auspices of the Theater Guild, will be for one week of eight performances. The répertoire will include two Mozart operas, "The Abduction from the Seraglio" (which will have what is believed to be its first performance in New York in English) and "The Marriage of Figaro." The third opera will be Puccini's "Madama Butterfly." "Seraglio" will be sung on Monday and Thursday evenings and at the Saturday matinée; "Butterfly," on Tuesday and Saturday evenings, and at the Thurs-

day matinée, and "Figaro" on Wednesday and Friday.

The performances will be under the direction of Mr. Rosing. They will be conducted by Eugene Goossens, conductor of the Rochester Philharmonic Orchestra, and by Emanuel Balaban. Scenery and costumes are by Norman Edwards, art director of the Eastman Theater. Arthur M. See is general business manager.

Casts of principals, as announced, follow:

"Seraglio"—Constanza, Ethel Codd; Blonda, Mary Silveira; Osmin, George F. Houston; Belmonte, Albert Newcomb; Pedrillo, Charles Hedley; Captain, Mark Daniels.

"Madama Butterfly"—Cio-Cio San, Cecile Sherman; Pinkerton, Charles Hedley; Suzuki, Helen Oelheim; Sharpless, Allan Burt; Kate, Marion Howard; Goro, Norval Brelos; Yamadori, Mark Daniels; Bonze, Richard Halliley; Commissioner, Howard Laramy; Registrar, David Howell.

"The Marriage of Figaro"—Suzanne, Mary Silveira; Count, Mark Daniels; Figaro, George Fleming Houston; Countess, Ethel Codd; Cherubino, Cecile Sherman; Marcellina, Brownie Peebles; Bartolo, John Moncrief; Basilio, Harold Singleton; Antonio, Howard Laramy; Barbarina, Mary Stephan.

MIAMI FORCES WIN SUCCESS IN DEBUT

University Orchestra Well Received in Début Under Volpe

By Annie Mayhew Fitzpatrick

MIAMI, FLA., March 12.—The Miami University Orchestra was presented in its first program on the afternoon of Sunday, March 6, by Bertha Foster.

When plans for the Miami Symphony were deferred until next season, Arnold Volpe, who was elected director of the proposed organization, turned his entire attention to perfecting the University Orchestra, which is made up of forty teachers and advanced students.

The program contained the Bach-Abert Chorale and Fugue, the first movement of Schubert's "Unfinished" Symphony, the Overture to "If I Were

King" by Adam, Luigini's "Egyptian" Ballet and the "Coronation" March from "The Prophet" by Meyerbeer. The orchestra also accompanied Grace Hamilton Morrey in the first movement of Grieg's Piano Concerto, Helen Flanagan in a group of songs, and Margarethe Morris in the "Meditation" from "Thaïs." Mrs. Morrey, who comes from Columbus, is associated with the University this season.

The orchestra surpassed expectations, playing with remarkable precision and finish. Mr. Volpe has accomplished wonders and the concert was such a success that similar programs will be given every month.

The University Auditorium was crowded to capacity. French windows overlooking the patio were filled with persons who could not find places inside, and chairs were placed for as many as possible outside the windows.